



Highland Park Central East and Central Avenue/ Deerfield Road Survey Update

City of Highland Park, Illinois
September 10, 2020 | Final Draft



PLAN OF

HIGHLAND PARK

LAKE CO. ILL.

1872.

PROPERTY IN THIS SUB DIVISION FOR SALE BY
THE HIGHLAND PARK BUILDING CO. FRANK P. HAWKINS. AGENT.



1872 Plan of Highland Park - Cleveland & French, Source: HP Public Library

CLEVELAND & FRENCH
LANDSCAPE ARCHITECTS.
CHICAGO & INDIANAPOLIS



1919 Dale Avenue, Colonial Revival (1936)

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Funding

The activity, which is the subject of the Historic Resources Survey, has been financed in part with federal funds from the Department of the Interior, administered by the Illinois Department of Natural Resources. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior or the Illinois Department of Natural Resources, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior or the Illinois Department of Natural Resources.

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*All photos by The Lakota Group and Benjamin Historic
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BENJAMIN
HISTORIC CERTIFICATIONS

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133 Laurel Avenue, Colonial Revival/Craftsman (c. 1895)

Section 1: **Introduction to Highland Park**



309 Central Avenue, Colonial Revival (c. 1920)

The Central East and Central Avenue/Deerfield Road Survey Area

The work that this report represents updates the City of Highland Park's 1999 survey of the areas east and west of the central business district. It contributes to current efforts by the commission to address preservation issues of concern and take action to protect Highland Park's heritage. Between November 2019 and June 2020, The Lakota Group and Benjamin Historic Certifications conducted a historic resources survey of the land platted by Cleveland and French for the Highland Park Building Company in 1872, property built out by them as well as subsequent builders and architects.

The Central East Area is located in the center of the eastern section of Highland Park, generally around and south of Central Avenue, east of the Metra tracks. This area is the nucleus of Highland Park and continues to reflect the distinctive architectural character envisioned by the Highland Park's early builders and architects. In 1982-83, Highland Park listed a multiple property submission in the National Register of Historic Places, which provides the basis for evaluating resources within Highland Park for listing in the National Register. As a result, four historic districts and 24 individual properties were listed in the National Register under this document. In addition, Highland Park has designated 75 local landmarks that reflect the City's distinguished architectural character.

The Central Avenue/Deerfield Road area lies just west of the Metra (originally the Chicago and Milwaukee Railroad and formerly the Chicago and North Western) railroad tracks. The modest houses that were historically found here are generally vernacular in type, built without benefit of an architect, dating from the 1870s to the 1880s or, in some cases, earlier, on those lots intended by the Highland Park Building Company for working class residences.¹

The purpose of the updated architectural resources survey has been to identify, document, and evaluate historic buildings for their architectural significance. This information can assist in making long term preservation planning decisions, including the possibility of designating individual buildings and districts as either local landmarks or adding them to Highland Park's multiple resource nomination. Landmark designation can benefit both the City of Highland Park and individual property owners. It makes individual owners aware of the architectural and historic value of their property while providing them with property tax incentives for appropriate rehabilitation. In addition, it strengthens the City's ability to preserve significant properties for future generations to enjoy. This report summarizes the findings of the updated architectural resources survey and makes recommendations for preservation of those resources.

¹ There are three books that provided a considerable amount of background material for updating this Introduction. Marvin Willelle. *Pioneer to Commuter: The Story of Highland Park*. Highland Park: The Rotary Club of Highland Park, 1958; Philip Berger, ed. *Highland Park An American Suburb*. Highland Park, Illinois: The Highland Park Landmark Preservation Committee, 1982. Julia Johnas. *Highland Park: Settlement to the 1920s*. Chicago IL: Arcadia Publishing, 2007.



160 Hazel Avenue, Dutch Colonial Revival (1957)



1908 Lake Avenue, Colonial Revival (1920)



1930 Dale Avenue, Minimal Traditional (c. 1950)



365 Park Avenue, Queen Anne (c. 1890)

Section 2: **Historic Preservation in Highland Park**



197 Hazel Avenue, Queen Anne (c. 1980)



Francis Stupey Cabin, 1755 Street Johns Avenue (1847)



The Highland Park Survey

Highland Park's first real commitment to historic preservation began in 1969, when the Highland Park Historical Society raised money to move and restore the Stupey Log Cabin as a historic house museum. In 1972, the Jean Butz James Museum at 326 Central Avenue, which the Society also renovated, was opened as a museum. It is virtually unaltered since its days as a museum but is currently a single-family house.

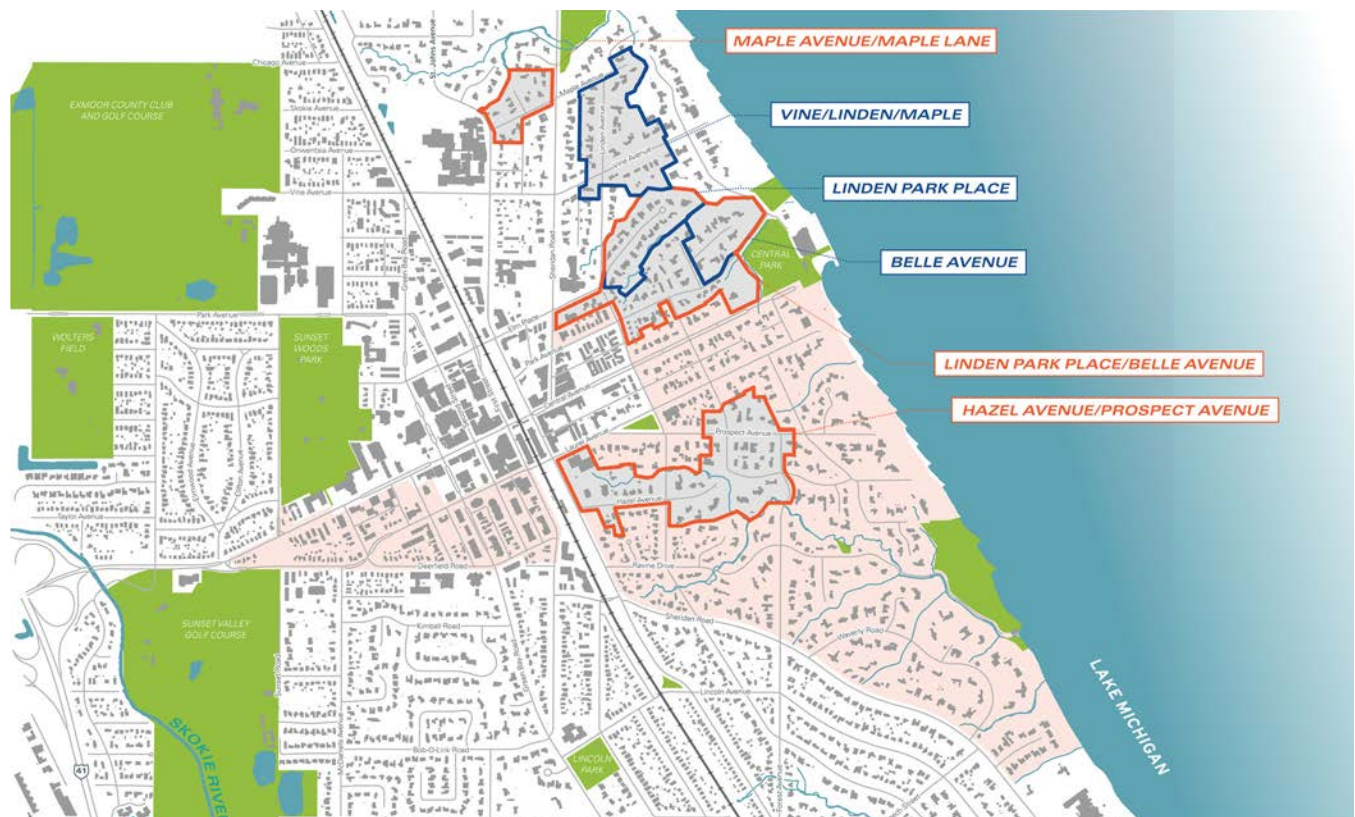
In 1979, the Highland Park Landmark Preservation Committee was formed. This was an ad hoc group of over fifty citizens, including members of the Historical Society, with support from the Park District and City of Highland Park staff. It was this group that, among many activities, conducted the first survey of Highland Park, wrote two guidebooks, *Highland Park by Foot or Frame*, and *Highland Park, an American Suburb at its Best*, researched Stupey Cabin and initiated the city's multiple resource nomination to the National Register of Historic Places. It also drafted Highland Park's first iteration of a preservation ordinance.

As a result of the initial work of the Preservation Committee, Highland Park adopted the "Highland Park Historic Preservation Ordinance" in August 1983 and created the Highland Park Historic Preservation Commission. The stated purposes of the ordinance are to identify and preserve the city's distinctive historic, architectural, and landscaping characteristics; to foster civic pride in the past through landmarks and historic districts; to stabilize and improve property values of landmarks and historic districts; to protect and enhance the attractiveness of the city and provide economic benefit; and to encourage preservation and rehabilitation. The ordinance has been amended over the years, most recently May 14, 2018.

Highland Park is particularly fortunate to have such a wealth of architectural resources, a large number of which are already listed in the National Register of Historic Places. The Historic Resources of Highland Park Multiple Resource Area, listed in 1982-83, includes four historic districts and 26 individual properties outside those districts; three additional properties were listed separately. Three of the listed houses have been demolished: The Ross J. Beatty House at 344 Ravine Drive, the Albert Campbell House at 434 Marshman Avenue, and the Obee House at 1632 Green Bay Road. The districts are the Maple Avenue/Maple Lane Historic District, which includes 12 properties on Maple Avenue and Maple Lane between Street Johns Avenue

and Sheridan Road: The Hazel Avenue Prospect Avenue Historic District, roughly bounded by Street Johns, Hazel, Dale, Forest, and Prospect Avenues and containing 35 historic properties; the Linden Park Place/Belle Avenue Historic District, roughly bounded by Sheridan Road, Elm Place, Linden Park Place, and Central Avenue, and containing 44 properties (listed in 1983); and the Ravinia Park Historic District, roughly bounded by Lambert Tree Avenue, Sheridan Road, Street Johns Avenue, Rambler Lane, and Ravinia Park Avenue, which contains the Ravinia Festival Grounds. (For a complete listing of all properties listed in the National Register in Highland Park, see Appendix A). The Hazel Avenue/Prospect Avenue Historic District and the Linden Park Place/Belle Avenue Historic District are adjacent to the Central East survey area.

Historic Resources Map



LEGEND

	STREETS		SURVEY AREAS
	WATER BODIES		LOCAL HISTORIC DISTRICTS
	RAILROAD		NATIONAL REGISTER HISTORIC DISTRICTS
	BUILDINGS		
	PARKS/OPEN SPACE		

Among the 26 individual properties listed in the National Register, the following ten are in the Central East survey area:

- 326 Central Avenue, formerly the Jean Butz James Museum of the Highland Park Historical Society (Designated as a Local Landmark)
- 1689 Lake Avenue, the George Madison Millard House
- 1923 Lake Avenue, the Mary W. Adams House
- 80 Laurel Avenue, the Granville-Mott House
- 304 Laurel Avenue, the C. S. Soule House (Designated as a Local Landmark)
- 1635 Linden Avenue, the Haerman Lanzl House
- 1445 Sheridan Road
- 1499 Sheridan Road, the Ross J. Beatty House (Designated as a Local Landmark)
- 1623 Sylvester Place, the Sylvester Millard House (Designated as a Local Landmark)
- 1425 Waverly Avenue, the Ernest Loeb House

At the time the Multiple Resource Area submission was prepared, nine buildings were determined eligible for listing but were not listed, due to owner objection. Two of them were later designated local landmarks. Neither of these are in the survey area.

There are two others individually designated National Register properties in the city of Highland Park that were not designated as part of the Multiple Property nomination. One of these, the Ward Winfield Willits House, designed by Frank Lloyd Wright, at 1445 Sheridan Road, is in the Central East survey area. The other is the A. G. Becker property at 405 Sheridan Road. Both are Highland Park Local Landmarks.

The City of Highland Park also has an active local landmark designation program. There are three local historic districts - Linden Park Place, Belle Avenue, and Vine/Linden/Maple Avenues - and 75 individual buildings that are local landmarks. (For a complete listing of all local landmark properties see Appendix B, updated as part of this survey). Of these, the following are within the Central East survey except for the one property indicated in the Central Avenue/Deerfield Road area:

- 147 Central Avenue
- 326 Central Avenue (Listed in the National Register)
- 1014 Central Avenue (Located within the Central Avenue/Deerfield Road area)
- 1575 Hawthorne Lane
- 185 Hazel Avenue
- 1923 Lake Avenue
- 54 Laurel Avenue
- 114 Laurel Avenue
- 133 Laurel Avenue
- 169 Laurel Avenue
- 180 Laurel Avenue

- 304 Laurel Avenue (Listed in the National Register)
- 65 Prospect Avenue
- 315 Prospect Avenue
- 325 Prospect Avenue
- 175 Ravine Drive
- 1475 Sheridan Road
- 1499 Sheridan Road (Listed in the National Register)
- 1991 Sheridan Road
- 1623 Sylvester Place (Listed in the National Register)



304 Laurel Avenue, Victorian Gothic Revival (c.1880)



City Hall, 1707 St. Johns Avenue

The Highland Park Historic Preservation Commission has had an active array of preservation programs over the years. It has held PowerPoint presentations on architectural styles in Highland Park and on research sources. The Commission has recently sponsored tours and programs celebrating the architecture of Robert Seyfarth and of John Van Bergen and published pamphlets on their work. The Commission has also done brochures with walking tours of the Hazel Ravine area and the Laurel-Prospect area. Other tours have been conducted at Fort Sheridan, in the Ravinia area and Highland Park's west side. Another part of its educational effort is participation in the Highland Park High School's Focus on the Arts program, held every two years to acquaint local high school students with the variety of arts in the region. In 1987-88 the Commission undertook a historic landscape survey, the first in the State. It was co-sponsored by the Commission, the Park District of Highland Park, and the Illinois Historic Preservation Agency (today the Illinois State Historic Preservation Office, Department of Natural Resources). The Commission has conducted an annual Preservation Awards Program since 1989. The purpose of the program is to encourage and recognize exterior and/or interior rehabilitation work that not only preserves and protects older homes but enhances the community's unique neighborhoods. The City of Highland Park retains an archive of resources for people to research their historic homes. It contains maps (including Sanborns), past survey reports, building permits, floor plans, plat books and plats of subdivision.

Over the years, the Historic Preservation Commission has played an activist role in preservation in the community, lobbying for the preservation of such important buildings as the Christian Science Church, the Florsheim House, and the Jens Jensen Summer House and Studio, which was added to the Multiple Resource Area in 1991. The Commission was instrumental in persuading the city administration to restore the wood cupola on City Hall in an authentic manner, not in aluminum, and in employing proper preservation techniques in the repair of the stone bridge in South Deere Park. The Commission played a pivotal role in preservation of the A. G. Becker Estate, with its Howard Van Doren Shaw-designed house and 17-acre Jens Jensen landscape, and of the Palmer Montgomery House at 2480 Sheridan Road, designed by W. W. Boyington.

Soon after the Ordinance was passed, Highland Park was designated a Certified Local Government by the National Park Service. Owners of designated landmark properties in the community are also eligible for certain tax incentives when rehabilitating their buildings. The most common of these is the State of Illinois Property Tax Assessment Freeze for owner occupants of single family (1-6 unit) homes. In order to qualify for the program, homeowners need to spend 25 percent of the property's Assessor's Fair Cash value on a rehabilitation that follows the Secretary of the Interior's Standards for Rehabilitation. Some owners of landmark homes in Highland Park have received a certificate of rehabilitation under this program.

Compared with other communities in the region, Highland Park was early in its adoption of an ordinance and quick in the identification and designation of many historic resources. There have, however, been fewer in recent years. Its multiple resource submission to the National Register was the first by a community in Illinois. The broad-based support that preservation has enjoyed in fits and starts over the years is to be commended and awareness of the community's architectural riches still tends to be widespread. In 1997, the Landmarks Preservation Council of Illinois (now Landmarks Illinois) gave the Highland Park Historic Preservation Commission an award for its preservation achievements.

But in the years since 1982-83, when most of Highland Park's historic properties and districts were listed in the National Register, there have been only two additional individual listings. Even the number of local designations has diminished dramatically. In the first eight years of its existence the Commission designated 41 local landmarks; in the next eight years there were 14. This survey and others to follow are steps in evaluating important historical and architectural resources that have been overlooked and in setting the stage for a reinvigorated local designation program.



Schumacher House, 114 Laurel Avenue, Queen Anne (1898)



1014 Central Avenue, Folk-Traditional (c.1895)

Survey Objectives

Historic preservation benefits the community as a whole, as well as the individuals who own and treasure their historic properties. The following are the principal objectives of this survey.

1 Heighten public awareness of the richness of Highland Park's historic architectural resources.

Residents can understand and value how their community has contributed to the overall development of the North Shore and the Chicago metropolitan area when they are aware of local architecture and history. This can include knowledge of the architecturally and historically significant homes around them - the architectural styles, prominent architects' work, dates of construction, prominent local historical figures who resided in the area, and the general patterns of community growth. Documentation of the community's architectural and historic heritage can be, and already has been, used in a variety of ways. The material gathered in this survey can be a valuable addition in creating educational programming, books, articles, walking, bus and bike tours, and exhibitions. The creation of a GIS database will also be valuable to the City of Highland Park for preservation planning purposes.

2 Designate architecturally and historically significant buildings and neighborhoods as landmarks to ensure their preservation.

Many owners may not realize the exceptional architectural and/or historical value of their homes. Development pressures in many areas of the region, particularly the North Shore, make some properties seem attractive for demolition and redevelopment. Recognition of what is special about Highland Park's building stock through the designation of landmarks can increase the value of historic properties and may make it easier to promote preservation. Designation can provide the city with tools to prevent demolition and inappropriate alterations. This can happen through the building permit review process when exterior changes are envisioned for Highland Park landmarks. Preserving Highland Park's architecture will ensure that future generations of Highland Park residents can enjoy the enduring aesthetic and cultural values embodied in the City of Highland Park's significant buildings.

3 Assist individual property owners in maintaining and improving their homes and to provide economic incentives for preservation.

Many owners of historic properties may not recognize the historic features that make their buildings special. In some cases, this has led to inappropriate alterations that remove or cover up character-defining features. It can also lead to the design of unsympathetic additions that overpower or obscure the historical character of the house. This survey will assist property owners in identifying and preserving their home's critical features. With landmark designation, owners of landmark properties who rehabilitate their buildings may be eligible for property tax incentives including the Property Tax Assessment Freeze for homeowners and, for owners of income-producing properties, historic tax credits.

Survey Methodology

Every principal building and secondary building, where visible, on streets within the two survey areas have been viewed and evaluated by a team of field surveyors. A complete database by property address has been created, as well as an individual data form with one or more color photographs for each principal and secondary building, where visible, in the survey areas. Secondary buildings are only recorded on the individual data forms. The database and individual data forms both include the following information:

- Use
- Condition
- Integrity
- Architectural style
- Construction date
- Architect or builder (when known)
- Architectural features
- Alterations
- Significance rating

The forms, which contain current photographs of the primary and secondary buildings at each address, are archived at the City of Highland Park Community Development Department.

Several ways of collecting information were used to complete the database and data form for each principal building surveyed. (See sample survey form in Appendix C) The surveyor recorded most items based on observation in the field - use, architectural style, description of architectural features, and any alterations. The surveyor also estimated a date of construction where the date was not documented, which is indicated on the data form with a "ca." Since issues related to the Covid19 pandemic prevented the examination of building permit records in the offices of the city of Highland Park for this revised survey, permits from the original survey were used to verify construction and alteration dates. Information from real estate websites was also used to verify construction dates of buildings constructed in the last 20 years. A variety of published texts, walking tours, and guidebooks on Highland Park and North Shore architecture were consulted.²

When there were questions relating to architectural styles, especially those of houses built in the last 50 years, the main source consulted to determine architectural styles was *A Field Guide to American Houses* by Virginia McAlester, which was revised from the 1985 edition in 2014. For vernacular building types, the source used for the original survey was adopted. This was *Common Houses in America's Small Towns: The Atlantic Seaboard to the Mississippi Valley* by John A. Jakle, Robert W. Bastian, and Douglas K. Meyer (1989).³ Descriptions of specific architectural features relied on the *Old-House Dictionary* by Steven J. Phillips (1989).

In the field, the surveyor made a judgment on the integrity and the significance of each building based on photographs taken for the previous survey and from real estate listings as well as from specific evaluation criteria. The survey forms were later reviewed so that an individual building could be evaluated within the context of the city as a whole.

³ These included: Philip Berger. *Highland Park: An American Suburb at its Best*, Marvyn Wittelle. *Pioneer to Commuter: The Story of Highland Park*; Heritage and Grace House Tour, September 28, 1997; *Highland Park by Foot or Frame, an architectural and historical odyssey*, 1980; Ravinia. *A Symphony of styles*, September 8, 1996.

⁴ Additional Sources include: John M. Baker, *American House Styles: A Concise Guide*, New York: W. W. Norton & Co., 1994.; John J.-G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*, New York: W. W. Norton and Co., 1981.

Evaluation Criteria

All principal buildings in the areas surveyed were evaluated for local architectural significance using the Criteria for Landmark Designation as stated in the Highland Park Historic Preservation Ordinance. Second, all principal buildings were analyzed for potential National Register listing using the National Register criteria for evaluation. Only Criterion "C," architectural significance, was used in evaluating potential National Register eligibility, as was the case in the 1999 survey. Criteria "A" and "B" which refer to being associated with events that have made a significant contribution to the broad patterns of our history (A) and being associated with the lives of persons significant in our past (B), were not considered. Broadening the scope of the survey to include criteria "A" and "B" was not possible due to limited resources and issues stemming from the Covid19 pandemic.

The survey was conducted using RuskinARC, a web-based planning and preservation tool used for conducting local historic resource surveys. Survey data may be accessed by viewing individual historic resource inventory forms archived at the City of Highland Park Community Development Department. Evaluation ratings are given to each property and may be found on the online summary page for each property and in the Evaluation section of the inventory form. Properties are evaluated with a recommendation for individual eligibility and contributing or non-contributing status within a historic district for potential historic districts, the level of eligibility is marked as National or Local designation. Finally, if a property is recommended as individually eligible for recognition, the level of eligibility is marked as National or Local. In Illinois, there is no longer a designation at the State level.

Although the Highland Park Historic Preservation Ordinance itself only uses the contributing and non-contributing ratings, a property is rated as "Significant" in this survey as a way of distinguishing from among contributing buildings those that are especially significant. Since there is no age limit in the local ordinance, buildings less than fifty years old with exceptional architectural merit could be ranked significant. Integrity, that is, the degree of original design (sometimes incorporating appropriate historic alterations) and historic material remaining in place, was factored into the evaluation. No building was considered locally significant if it had more than minor alterations. Similarly, buildings that might otherwise be considered contributing because of age and historic style, but that have been greatly altered, were ranked as non-contributing. Buildings were evaluated primarily for their architectural significance, with historical significance, sometimes known, being a secondary consideration. It is possible that a building could be elevated to a locally significant ranking and thus considered for individual local landmark designation by the Historic Preservation Commission if additional historic research identifies an association with important historical figures or events. Buildings where significant historic features have been concealed or altered might also be re-ranked as locally significant if unsympathetic alterations were removed and significant historic features restored.

Some buildings are already individually listed in the National Register or in a National Register historic district. Additionally, some buildings are designated as Local Landmarks or are within a Local Historic District. If so, the designated property or historic district name is listed along with the date of designation. The most efficient way to list individual buildings in the National Register is to create a nomination that would add to the Multiple Property nomination.

If a property has been identified in previous historic resource surveys, the name of the survey and the date it was conducted is listed. These include the Illinois Historic Buildings Survey, completed by the State Historic Preservation Office in 1973-1974; and the Highland Park Survey, which indicates the building was previously surveyed in the c.1980 local survey on file in the Highland Park Community Development Department. When buildings are being considered architecturally important throughout the state, the Illinois Historic Buildings Survey continues to be consulted.

Architectural integrity is evaluated by assessing what alterations to the original historic building have occurred. Buildings were considered unaltered if all or almost all of their historic features and materials were in place. Minor alterations were those considered by the field surveyor to be reversible. Generally, aluminum, vinyl or other siding installed over original wood clapboard siding is considered a reversible alteration. Major alterations include irreversible changes and additions. These include porches and other architectural detailing that have been completely removed and for which there is no actual physical evidence or photo documentation to accurately reproduce them; window changes in which the original window opening size has been altered and there is no evidence of the original sash configuration and material; and large, unsympathetic additions visible from the street which greatly compromise the historic character of a house.

NATIONAL REGISTER EVALUATION CRITERIA

A. INDIVIDUAL LISTING

- ✔ Must be a site, building, building or object that is at least 50 years old (unless it has achieved exceptional significance) and meets one of the following criteria: (a) be associated with events that have made a significant contribution to the broad patterns of our history; (b) be associated with the lives of persons significant in our past; (c) be architecturally significant, that is, embody the distinctive characteristics of a type, period or method of construction, or represent the work of a master, or possess high artistic values. It must also possess integrity of location, design, setting, materials, workmanship, feeling and association from the date of construction or period of significance.

B. CONTRIBUTING TO A HISTORIC DISTRICT

- ✔ *Age.* Must have been built or standing during the time from when it was built until 50 years ago (1970 or earlier).
- ✔ *Integrity.* Any building that possesses sufficient integrity to still be identified with the time it was built or received changes typical of the period more than 50 years ago (1970 or earlier).

C. NON-CONTRIBUTING

- ✔ *Age.* Any building or secondary building built less than 50 years ago (1970 or later).
- ✔ *Integrity.* Any building that has been so completely altered that it is no longer recognizable as having been built or altered more than 50 years ago (1970 or earlier).

LOCAL SIGNIFICANCE RATINGS

A. SIGNIFICANT

- ✓ *Age.* There is no age limit although if it is less than 50 years old (1970 or later) it must be of exceptional importance.
- ✓ *Architectural Merit.* Must possess architectural distinction in one of the following areas: embodies the distinguishing characteristics of an architectural and/or landscape style; is identified as the work of a master builder, designer, architect, or landscape architect; has elements of design, detailing, materials or craftsmanship that are artistically conceived and significant; has design elements that make it structurally or architecturally innovative; is a fine example of a utilitarian building with a high level of integrity.⁴ Any building ranked significant automatically contributes to the character of a historic district
- ✓ *Integrity.* May have a high degree of integrity but be of a common vernacular design with no particular architectural distinction to set it apart from others of its type. May have moderate integrity: if it has been altered, it must be in some ways that can be reversed. Must possess at least one of the following: original wall treatment; original windows; interesting architectural detail, readily recognizable and distinctive historic massing.

B. CONTRIBUTING

- ✓ *Age.* Generally must be at least 50 years old (1970 or earlier).
- ✓ *Architectural Merit.* May fall into one of two groups: (a) Does not necessarily possess individual distinction, but is a historic building (over 50 years old) with the characteristic stylistic design and details of its period; or (b) possesses the architectural distinction of a significant structure but has been altered. If the alterations are reversed (for example, siding is removed or architectural detail is restored based on remaining physical evidence), it may be elevated to significant.
- ✓ *Integrity.* May have a high degree of integrity but be of a common vernacular design with no particular architectural distinction to set it apart from others of its type. May have moderate integrity: if it has been altered, it must be in some ways that can be reversed. Must possess at least one of the following: original wall treatment; original windows; interesting architectural detail, readily recognizable and distinctive historic massing.

C. NON-CONTRIBUTING

- ✓ *Age.* Most buildings less than 50 years old (1970 or later).
- ✓ *Integrity.* Any building at least 50 years old whose integrity is so poor that most historic materials and details are missing or completely covered up or any building over 50 years old that has unsympathetic alterations that greatly compromise its historic character. Poor integrity was present if all of these factors were missing: original shape; original wood siding; original windows (especially if window openings were also changed); original architectural detail and trim.

⁴ This is a summary of the criteria for architectural significance as stated in Section 24.025 of Chapter 24: Highland Park Historic Preservation an ordinance amending the Highland Park Code of 1968. This chapter was most recently amended on February 10, 1997.



1648 Hickory Street, Bungalow (c. 1928)



170 Ravine Drive, Tudor Revival (c. 1915)

Description of the Survey Areas

The Central East Area is a large area of approximately 306 acres, east of the railroad tracks to Lake Michigan. Its northern boundary is the Linden Park Place/Belle Avenue National Register Historic District, and its southern boundary is Sheridan Road and the houses that are on the south side of Ravinoaks Lane. Within this boundary is the Hazel Avenue/Prospect Avenue National Register Historic District. Although the survey area boundary is adjacent to or wraps around these two existing National Register districts, the majority of the buildings within the existing districts were not intensively surveyed as part of this project. Survey information was compiled for these properties at the time of the National Register nomination and is available.







The topography of the Central East area is gently rolling and marked by a network of ravines which lead to Lake Michigan. At the lake edge itself, residential lots are sited on bluffs that overlook the lake. The street pattern includes Central Avenue, which was laid out in a formal manner as a straight, wide boulevard from the train station to the Lake, and Prospect Avenue, which branches off from Central Avenue on a diagonal. The streets on either side of Central are laid out in a rectilinear pattern. However, south of Laurel they are curved to take advantage of the ravine-cut setting. Many of the residential lots in this area face the street and overlook ravines at the rear. Typically, there are driveways which lead to side attached garages or detached garages in the rear of the property. The area is wooded in many parts and has a variety of trees, shrubs, ground cover and various low-lying plants. Sheridan Road forms the southern boundary of the survey area and is a residential road that connects all the North Shore towns. It is sometimes heavily traveled. There are three parks adjacent to the survey area: Memorial Park, a small triangular park where Laurel and Prospect divide; Millard Park, along Ravine Drive and the Lake; and Central Park, where Central Avenue terminates, at the Lake.

The Central Avenue/Deerfield Road Area is an eight-block area of approximately 54 acres, lying roughly in the triangle formed from where Central Avenue and Deerfield Road divide, east to First Street. This is part of the area west of the Chicago and North Western railroad tracks that was first platted in 1869 by the Highland Park Building Company as part of and immediately adjacent to the business district to accommodate lower cost housing. Within this flat, triangular area the streets are laid out in a traditional grid with some rear alleys, and relatively small lots, typically 40 -50 feet wide. The block of First Street in the survey area is directly across from the train station. There are a few commercial buildings on this block on both First Street and around the corner on Laurel Avenue. Central Avenue to Deerfield Road and the streets east to First Street contain some commercial buildings and residential buildings that house commercial uses. These are being replaced by large brick apartment blocks.

Survey Areas Map



LEGEND

	WATER BODIES		STREETS		SURVEY AREAS
	RAILROAD		BUILDINGS		PARKS/OPEN SPACE

Property Evaluation

SIGNIFICANT AND CONTRIBUTING BUILDINGS IN THE CENTRAL EAST SURVEY AREA

There are 350 principal buildings that were surveyed in the Central East survey area. Of these, 97 (28 percent) are ranked locally significant; 229 (66 percent) are ranked contributing to the character of a potential local historic district; and 102 (29 percent) are ranked non-contributing to a potential local historic district. Some of those that are ranked non-contributing are less than fifty years old and might be considered contributing to a historic district if they have special significance.

Sixteen (16) buildings are considered potentially eligible for individual listing in the National Register. If a National Register historic district were created, 233 (66 percent) would be contributing and 101 (29 percent) non-contributing. A National Register district generally does not include anything less than 50 years old.

SIGNIFICANT AND CONTRIBUTING BUILDINGS IN THE CENTRAL AVENUE/DEERFIELD ROAD SURVEY AREA

In the Central Avenue/Deerfield Road survey area there are 108 principal buildings. Of these, six (6 percent) are ranked locally significant; 66 (61 percent) are ranked contributing to the character of a potential local historic district; 42 (39 percent) are ranked locally non-contributing to a potential historic district.

None are considered potentially eligible for individual listing in the National Register. If a National Register historic district were created, 68 (63 percent) would be contributing and 40 (37 percent) non-contributing to that district.

Table 1: Number of Properties by Date of Construction

Year Built	Quantity	Year Built	Quantity
1870 - 1879	17	1960 - 1969	38
1880 - 1889	11	1970 - 1979	13
1890 - 1899	25	1980 - 1989	9
1900 - 1909	32	1990 - 1999	42
1910 - 1919	33	2000 - 2009	37
1920 - 1929	78	2010 - 2019	28
1930 - 1939	26	2020 - 2020	1
1940 - 1949	14	Not Recorded	3
1950 - 1959	54	Total	458

Table 2: Number of Properties by Architectural Styles

Style	Quantity	Style	Quantity
20th Century Commercial	3	Neo-Craftsman	6
Classical Revival	7	Neo-French	15
Collegiate Gothic Revival	2	Neo-Prairie	3
Colonial Revival	80	Neo-Renaissance	1
Contemporary	57	Neo-Shingle	1
Craftsman	18	Neo-Traditional	38
Dutch Colonial Revival	14	Neo-Tudor	11
Eclectic	2	Post Modern	3
Folk/traditional	20	Prairie	10
French Eclectic	9	Queen Anne	13
Georgian Revival	7	Shingle Style	6
International Style	20	Spanish Colonial Revival	1
Italian Renaissance Revival	1	Styled Ranch	1
Italianate	9	Tudor Revival	28
Log House	2	Vernacular	8
Miesian	3	Victorian Gothic Revival	3
Minimal Traditional	3	Wrightian	8
Mission	1	Not Recorded	13
Modern	31	Total	458

Table 3: Number of Properties by Building Category

Building Category	Quantity
Single-Family Residence	389
Multi-Family Residence	47
Office/Office Building	7
Commercial Building	6
Church	2
Meeting/Fellowship Hall	2
Bank	1
Car Wash	1
Fountain	1
Parsonage/Glebe	1
Synagogue	1

Table 4: Number of Properties by Significance

Resource Type	Quantity
National Register Property	10
Local Landmarks	20
Significant Property - National Register	16
Significant Property - Local	103
Potentially Contributing to Historic District	301
Potentially Non-Contributing to Historic District	141

Table 5: Number of Properties by Integrity

Integrity Ranking	Quantity
Excellent	271
Good	163
Fair	17
Poor	1
Not Recorded	6

Table 6: Number of Properties by Building Form

Form	Quantity	Form	Quantity
A-Frame and Flat	1	Ell-Form Cottage	3
American Foursquare	8	Log Construction	2
Apartments/Multi-Unit Complex	36	One-Park Commercial Block	4
Automobile Garage	1	Raised Ranch	4
Bungalow	8	Ranch	19
Cape Cod	2	Rectangular	1
Cross Gable	1	Rowhouse	5
Duplex	1	Shed Roof	3
Gable and Ell	6	Side Gable	1
Gable Front	10	Side Hall	1
Gable Front Cottage	9	Spilt-Level	14
Irregular/Asymmetrical-Plan	1	Two-Part Commercial Block	3
Ell-Form	3	Not Recorded	311
Total		458	

*197 Hazel Avenue, Queen Anne (1890)*



1619 Sylvester Place, Contemporary (1956)

Section 3: **History of Highland Park**



1610 Linden Avenue, French Eclectic (c. 1925)

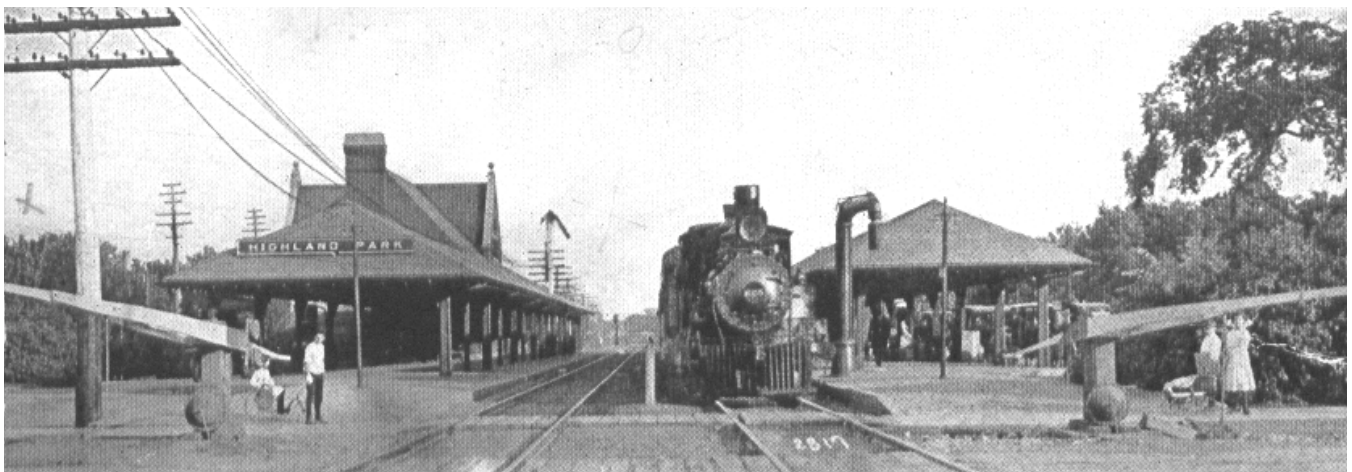


Central Avenue (c. 1899), Source: Highland Park Historical Society

History of Highland Park

Highland Park is one of eight North Shore communities nestled along the Lake Michigan lakefront north of Chicago that developed as railroad suburbs in the second half of the 19th century. However, there were two earlier communities that developed in the area prior to Highland Park's suburban development. The earliest settlers in the Highland Park area were Irish and German farmers who first arrived in the late 1830s. In the 1840s and 1850s the two settlements at St. Johns and Port Clinton, were formed along the lakeshore but were eventually abandoned

It was the opening of the Chicago and North Western Railway commuter service, on January 1, 1855, that initiated the development of Highland Park as one of a string of railroad suburbs extending north from Chicago. Walter Gurnee, president of the railroad (and an early mayor of Chicago), placed the first train station at Central and First Street, to ensure the financial success of his large land holdings. Through the Port Clinton Land Corporation formed by him in 1853, Gurnee had bought up tracts of land from the settlement of Port Clinton south to Central Avenue for future resale. He envisioned the area as the locale for the mansions of wealthy businessmen who would commute to Chicago. He named the area "Highland Park."



C. & N. W. Depot (1905), Source: Highland Park Historical Society

A few small commercial buildings containing a Post Office, an express office, a store and a saloon, together with about a dozen houses, soon grew up on the west side of the station in the area that is part of the Central Avenue/Deerfield Road survey area. At this time there were only two houses east of the railroad tracks.⁵

Significant residential growth of the community did not really begin until the Highland Park Building Company was formed in 1867 by a group of Chicago businessmen who purchased 1200 acres from Gurnee. The resident manager of the company, Frank Hawkins, hired the landscape architect firm of Cleveland and French. The principals in this firm were H.W.S. Cleveland, who had been associated with Frederick Law Olmsted in the winning design for Central Park in New York City, and William M.R. French, a civil engineer and brother of the famous sculptor Daniel Chester French. Together with additional lands purchased south of what was to become Central Avenue, Cleveland and French platted a large area that stretched along the lakefront from what is now Walker Avenue in the northern part of Highland Park, west to the eastern boundary of Highwood and Sunset Road, and south to Edgewood Road and what would be its extension to the Lake. The firm created curvilinear streets that complimented the natural setting of woods, ravines and lakefront bluffs east of the tracks and roads with small narrow lots laid out on a grid west of the tracks. A formal boulevard beginning in the business district, extended along Central, crossed over a small ravine, ending at the lake. Laurel Avenue was laid out to parallel Central.

The area east of the railroad tracks, where the Central East survey area is located, was intended for large houses on both the straight streets and along the irregularly laid out streets that followed the natural topography. The Highland Park Building Company soon opened all the platted streets and built a fine hotel at the corner of St. Johns Avenue and Ravine Drive.



Exmoor County Club (1925), Source: Highland Park Historical Society

⁵ Eva Egan Truax. *Notes on History of Highland Park, IL*. North Shore Chapter Daughters of the American Revolution, 1920. (No pagination in book)

A charter for the new city was granted by the state legislature in 1869 with Frank Hawkins as the first mayor. Incorporation was sought so the new municipality could gain authority to drive out the saloons that had grown up in the early settlement.

The ravine-cut wilderness was developed into large home sites east of the railroad tracks for the more affluent and modest-size lots to accommodate simple vernacular cottages west of the tracks for the middle- and working-class residents. As residents were attracted to the eastern area of the newly developing suburban city, they either bought the houses built by the Highland Park Building Company on speculation or they chose a house in the Victorian Gothic Revival or Italianate styles from pattern books of the time and had the company build the houses for them. Four of the prototype houses that the Highland Park Building Company built on Linden Park Place, adjacent to the Central East survey area are still standing – two Victorian Gothic houses at 211 (extensively remodeled) and 296, and two Italianate houses at 243 and 274.

In 1889 Sheridan Road was planned to extend from Chicago north along the Lakefront to Fort Sheridan. This led to considerable development west of the lake, with the construction of many large beautiful homes.

During the 1890s Highland Park became an area of summer estates for the wealthy. Country club life came to Highland Park with the opening of Exmoor Country Club in the summer of 1897. The purchase of the 95-acre Stupey Farm for its site was led by William Alexander and Sylvester Millard. Millard had received attention a few years earlier with the construction of his log home at 1623 Sylvester Place, which is in the Central East survey area. Millard's conviction of the beauty of lakefront land led to the unprecedented development of the east side of the city. Prior to that, most prospective residents had been afraid the land would wash into the lake.

The Millard House was designed in 1892 by W. W. Boyington, an early Highland Park mayor from 1875-1877 and one of Chicago's earliest and most prolific architects. He is best known for his design of the old Water Tower and Pumping Station in Chicago, two of the small number of buildings that survived the Chicago fire of 1871.

The separate community of Ravinia, which bordered the southern boundary of the Highland Park Building Company was annexed to Highland Park in 1899. Artists, landscape architects, like Jens Jensen, and architects, including John van Bergen and Henry Dubin, lived in Ravinia. Ravinia Park was established as a business venture of the Chicago & Milwaukee Electric Railway in 1904 to increase ridership along the line. It provided another means of transportation for Highland Parkers on the North Shore. The park contained a sports stadium, hotel and theater pavilion featuring symphonic music and opera.

In 1901, the development of a "summer colony" by members of Chicago's German-Jewish elite had a significant influence on the attraction of many other wealthy Jewish families to Highland Park. Four residents of Chicago's Hyde Park neighborhood, Oscar Forman, Nathan Leopold, Sr., Henry Steele, and Alfred Schwab, built the residential compound of Wildwood on a tract located on Hazel Avenue near Linden Avenue.. The 1908 establishment of the Lake Shore Country Club on Lake Michigan at the border of Highland Park and Glencoe spurred the further development of Highland Park and adjacent Glencoe as Jewish summer colonies. Some of the most prominent members of Chicago's German-Jewish community eventually settled here. Two of the Wildwood houses, at 360 and 390 Hazel Avenue, remain standing in what is now the Hazel-Prospect Historic District.



S. Millard House, 1623 Sylvester Place, Log House (1893), Source: Highland Park Public Library



S. Millard House, 623 Sylvester Place, Log House (1893), Photographed in Spring 2020



Laurel and Prospect looking East to Memorial Park (1909), Source: HP Historical Society

Highland Park remained attractive as a summer retreat through the early 1900s. Several country clubs, notably Bob O'Link, Old Elm, and Northmoor, were built by the 1920s, all of them on the flood plain near the Skokie River, alongside the western edge of the area of the city platted in 1869. Into the 1910s and 1920s, a trend toward winterizing houses for year-round use began occurring all over Highland Park, so that daily commuting to offices in Chicago soon became commonplace. Highland Park evolved from (at least partially) a summer community into a commuter suburb.

After the 1899 annexation of Ravinia, no further areas were annexed until the 1920s. By this time the horse-drawn carriage was being replaced by automobiles. Commuting was taking place by car as well as by train as more and more people were moving to Highland Park. In 1920, the population of Highland Park was 6,127; by 1930 it was 12,203. Streets were laid out and improvements were made in the Sunset Terrace Subdivision, the Krenn-Dato Subdivision, and others including Sherwood Forest and Woodridge. Areas that were farmland were bought up by real estate developers and residential subdivisions were created. The Zahnle Farm, which extended from Berkeley Road south to Deerfield Road became Hovland's HP Acres subdivision. Residential development took place to the north, west and south of the area originally incorporated as Highland Park. In subdivisions like Sunset Terrace and Krenn Dato a small number of houses were built during the 1920s, inspired by Colonial and Tudor architecture. Construction came to a near standstill with the 1930s Depression, only to pick up again in the late 1940s, 1950s and 1960s, with the postwar migration to the suburbs after World War II. Areas that formerly encompassed estates were built out. The Frederick Speigel property, for example, was developed as Stonegate Drive. In the 1960s and 1970s, on streets such as Stonegate, Contemporary ranch houses and split-level houses and some inspired by Colonial architecture were constructed. In addition to large subdivisions that were built out at the periphery of the Central East Area of Highland Park, new houses were constructed within the Central East Area on small subdivisions of lots occupied by a single house. In the Central Avenue/Deerfield Road area a post office, stores, offices, and apartment buildings were constructed. Multi-family residences continue to be built.

During the late 1970s and 1980s, after a grass roots committee--the Highland Landmark Preservation Committee--conducted the city's first architectural survey, historic preservation was embraced by many community members. The city's Historic Preservation Commission was established in 1984 and numerous properties were subsequently nominated as landmarks by the commission and designated by the City Council. Programs and publications celebrated the city's landscape traditions and its architecture. In 1982, *Highland Park: American Suburb at its Best* was published.⁶

As the turn of the Twentieth Century, when Highland Park's population was approximately 30,000, the tear-down phenomenon began taking hold.⁷ With a beautiful setting and little land available for new construction between the railroad tracks and Lake Michigan, Highland Park saw numerous houses demolished. In many cases, houses with significant architectural character were lost and continue to be demolished. That said, several noteworthy houses are being rehabilitated and restored, a necessity in preserving Highland Park's special sense of place.

⁷ Philip Berger, Editor, photography by Henry X Arenberg. *Highland Park: American Suburb at its Best. An Architectural and Historical Survey.* Highland Park: The Highland Park Landmark Preservation Commission, 1982. Before this book was published, *Highland Park by foot or frame: an Architectural and Historical Odyssey*, edited by Marsha Goldstein and underwritten by eight Highland Park businesses was written and distributed free to local schools and area libraries.

⁸ In 2018, Highland Park's estimated population was 29,515.



Ravinia Train Station in Highland Park, Illinois

Prominent Architects*

William Warren Boyington (1818 – 1898) was one of the City of Chicago’s earliest architects. He was born in Springfield, Massachusetts, and studied architecture in New York. He moved to Chicago and began an active architectural practice prior to the fire of 1871. Boyington designed the Sherman Hotel (demolished) and the original Board of Trade building, which was subsequently demolished and replaced in the 1920s. Other buildings designed by Boyington before the fire include the old Central Union Depot, a number of churches, hotels and others, including the observatory at the old University of Chicago. He was also the architect for the entrance gates and gatehouse to Rosehill Cemetery, listed in the National Register of Historic Places, the Civil War-era Soldiers’ Home in Chicago, now a Chicago landmark, he oversaw completion of the Illinois State Capitol Building in Springfield, and he designed the Joliet Prison.



William W. Boyington, Source: public domain photo

Boyington is probably best known for his design of the famous Chicago Water Tower and Pumping Station, two of the few pre-fire buildings that remain. After the fire, Boyington was active in reconstructing the city, including rebuilding several of his buildings that had been destroyed in the fire.

Boyington moved to Highland Park in 1874.⁸ He served two successive terms as mayor, from 1875 – 1877. Buildings designed in Highland Park include the Moraine Hotel on the Lake in (demolished), the Sylvester Millard house and the Palmer Montgomery House. A plaque placed by the Highland Park Historical Society and the City of Highland Park in 2017 at the Highland Park Metra Station honors his memory and identifies him as a Local Legend.⁹

Frank Lloyd Wright (1867-1959) is America’s most well-known, and some say most important and influential residential architect. He is credited with abandoning historical styles and revolutionizing domestic architecture, beginning in the 1890s. Wright was a native of Wisconsin who came to Chicago in the spring of 1887. There he first worked in the office of Joseph Lyman Silsbee, where he met George Maher. He later worked for Louis Sullivan. By 1893, he had established his own practice and built his own home in Oak Park. Between 1902 and 1909, he created and worked in a studio-atelier at his Oak Park house, where he developed the Prairie Style.¹⁰ The Prairie Style is distinguished by rambling, connecting, open, horizontal spaces that are said to relate to the gently rolling landscape of Wright’s native Wisconsin.¹¹ In 1911, after an extended trip to Europe, he built Taliesin, a studio-workshop in Spring Green, Wisconsin. In 1932, the Taliesin Fellowship was established there. In 1937, he established Taliesin West in Scottsdale, Arizona, employing the same principles. In his long prolific career,

⁸ Prominent architects profiled here are only those who have designed buildings in the two survey areas. There are other prominent architects not discussed whose work can be found in other parts of Highland Park.

⁹ "Architect W.W. Boyington Dies," *Chicago Tribune*, October 17, 1898.

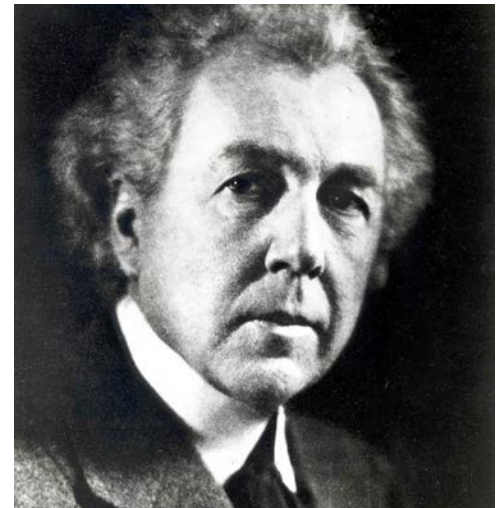
¹⁰ Karen Berkowitz, "Highland Park to Honor Prominent Architect, Early Mayor," *Chicago Tribune*, September 29, 2017.

¹¹ National Register Nomination, SeCourt8 p. 19.

¹² Zukowsky, vol 1 p 2.

Wright reinvented himself and his design approach. He designed hundreds of buildings, though his focus was always on residential architecture. Wright designed four buildings in Highland Park: 1689 Lake Avenue, 1923 Lake Avenue, 1445 Sheridan Road (the Ward W. Willits House, one of Wright's most significant Prairie houses) and 1450 Waverly, the Willits coach house.

The avant garde Prairie Style was introduced to Highland Park with Frank Lloyd Wright's Ward Willits House at 1445 Sheridan Road, built in 1902. The house is said to be the first complete synthesis of Wright's seminal ideas. Other designs by Wright in the Central East survey area include the Mary W. Adams House at 1923 Lake Avenue, built in a modified cruciform plan, and the George Madison Millard House at 1689 Lake Avenue, which has a linear plan that prefigures that of the Robie House, built in Chicago a few years later. Wright's gardener's cottage for the Willits House is at 1450 Waverly. In the 1960s it was remodeled into a private residence with a glass enclosed entry, reportedly with plans approved by the Taliesin Fellowship.¹²



Frank Lloyd Wright (c. 1910),
Source: Historical Society of Oak Park and River Forest

Joseph Lyman Silsbee (1845-1923) was a significant American architect who mentored several prominent architects, notably Frank Lloyd Wright and George W. Maher. His sought-after designs were in a variety of styles, particularly the Shingle Style, which his work helped popularize. The Salem, Massachusetts-born Silsbee attended Phillips Exeter Academy, went on to earn an A.B degree at Harvard and thereafter attended the Massachusetts Institute of Technology, studying architecture.¹³ He first practiced architecture in Syracuse for a decade (1872-1882) before moving to Chicago and forming a partnership with Edward A Kent. The successful partners soon won the prestigious commission of designing the interior of the spectacular Potter Palmer mansion, which established the reputation of the "Gold Coast" north of the city as a magnet for affluent Chicagoans. After Kent moved back east in 1890, Silsbee continued solo for 25 years, designing primarily residential buildings. On the North Shore, Silsbee designed houses for prominent residents in communities that include Evanston, Kenilworth, and Winnetka, as well as Highland Park, where he designed houses at 199 Central Avenue, 215 Central Avenue and 144 Ravine Drive.



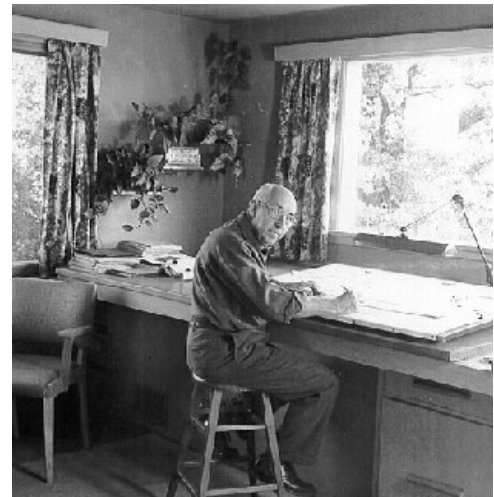
Joseph Lyman Silsbee, Source: Christopher Payne

¹² P Berger, p. 39.

¹³ Withey and Withey, 554.

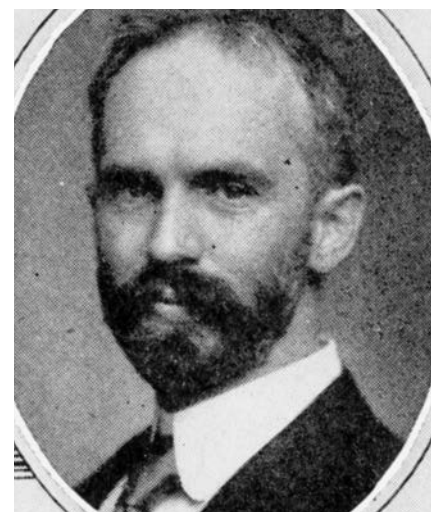
The Prairie Style took hold and is represented in Highland Park by George Maher, Thomas Tallmadge, John Van Bergen, and Dwight Perkins. Of these, Van Bergen, who lived in Highland Park, is represented in the survey area with the greatest number of examples. Although the designs of both Tallmadge and Perkins frequently employed Prairie style characteristics, the houses in the survey area by these architects are stylistically different. The Tallmadge-designed house is predominately Tudor Revival and the Perkins-designed house has Craftsman-style features.

John S. Van Bergen (1885-1969), whose practice was generally limited to small scale residential work, practiced Prairie Style architecture much longer than any of his fellow architects. He started his practice, without any architectural training, in the office of Walter Burley Griffin and was actually the last employee to be hired by Wright before he closed his studio in 1909 and left for Europe. But for most of his career, after returning from World War I in 1919, Van Bergen practiced alone, in the Ravinia section of Highland Park. In 1927, he built his home at 234 Cedar, across a deep ravine from Jens Jensen's studio. Occasionally they collaborated. Between 1920 and 1947, when the Van Bergen family left the area, he designed over forty projects. His most important commission in Highland Park was Braeside School (1927), but he also designed the Humer Building at 1894 Sheridan Road (1926), and 344 Elm Place, 1635 Linden Avenue, and 1535 Forest Avenue in the survey area. His work is typically Prairie Style, characterized by horizontal lines, broad overhangs and ribbons of windows. Many of his designs are more symmetrical than Wright's. He favored the use of rough-faced limestone. He sometimes incorporated the red tile square, a signature element of Wright's into his work.



John Van Bergen,
Source: Martin Hackl-The Work of John S. Van Bergen

Not only was **Dwight Perkins** (1867-1941) a noted specialist in the field of school architecture, he also designed many residences on the North Shore. Educated at the Massachusetts Institute of Technology, he arrived in Chicago in 1888. He shared office space in Steinway Hall with Frank Lloyd Wright and other followers of Wright. Perkins' interest in fine detailing had much in common with Wright's philosophy that ornamentation should be taken from the nature of the materials used. Perkins formed a partnership under the name of Perkins, Fellows & Hamilton, which practiced from 1894 through 1925. After that he continued to work with Perkins, Chatten & Hammond for another 10 years. Perkins also served at one time as architect for the Chicago Board of Education. A close friend of Jens Jensen, Perkins was active in promoting and designing the West Park System for Chicago and worked to establish the Cook County Forest Preserve System.¹⁴ Perkins designed a house at 1451 Waverly.



Dwight H Perkins (1921),
Source: Forest Preserve District of Cook County

¹⁴ Henry F. Withey, *Biographical Dictionary of American Architects (Deceased)*. Los Angeles: Hennessey and Ingalls, Inc., 1970. p. 468

Thomas Eddy Tallmadge (1876 – 1940) was born and educated in Washington D.C. He graduated from the Massachusetts Institute of Technology with a degree in architecture. He began working as a draftsman for Daniel Burnham and the D.H. Burnham and Company and received a scholarship from the Chicago Architectural Club to travel and study architecture in Europe. After he returned to Chicago, in 1905 he opened his own architectural firm with Vernon S. Watson, a fellow draftsman at Burnham's office.

In addition to being an architect, Tallmadge was active as a teacher and architectural historian. He taught at the Armour Institute of Technology (later the Illinois Institute of Technology), lectured at the Art Institute of Chicago, and is credited with coining the term "Chicago School" to describe the new and progressive style of architecture being designed by Burnham, Louis Sullivan, and others, in the journal *Architectural Review* in 1908.¹⁵ Tallmadge was the author of several architectural history books, and he designed street lights known as the "Tallmadge Street Lights" that are still in use in Oak Park and Evanston.¹⁶ Tallmadge was elected a Fellow of the American Institute of Architects in 1923.¹⁷

While Tallmadge is more well known, Vernon Watson was most likely the chief designer at the firm. **Vernon Spencer Watson** (1879 – 1950) was born in Chicago and studied architecture at the Armour Institute of Technology, now known as the Illinois Institute of Technology. One of the last projects Watson worked on was the design of the Julia C. Lathrop homes, a public housing project in Chicago, along with Tallmadge and others. Watson retired in 1936 and the firm dissolved after 31 years.¹⁸

Tallmadge and Watson were known for their early Prairie-style houses and later their ecclesiastical work, designing dozens of simplified Gothic or Federal-style churches, including the First Methodist, Baptist, and First Congregational churches in Evanston, where Tallmadge resided.¹⁹ The two men were the architects of the Colonial Village at the 1933 -34 Century of Progress Exposition in Chicago, which led to Tallmadge serving as a member of the architectural commission for the restoration of Colonial Williamsburg. In Highland Park, Tallmadge and Watson designed houses at 186 Hazel Avenue and at 80 Laurel Avenue. Both are in the survey area.



186 Hazel Avenue, Tudor Revival/Craftsman (1905)



80 Laurel Avenue, Tudor Revival (1915)

¹⁵ "Thomas Tallmadge," *Prairie Styles*, <http://www.prairiestyles.com/tallmadge.htm>, accessed June 4, 2020.

¹⁶ "City Hopes to Shed New Light on Streets," Evanston No., <https://evanstonnow.com/story/government/bill-smith/street-lights/2015-07-24/71505/city-hopes-to-shed-new-light-on-streets>, accessed June 4, 2020.

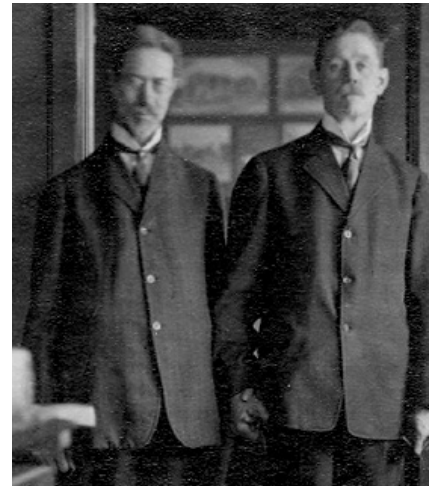
¹⁷ Stuart Cohen and Susan Benjamin, *North Shore Chicago: Houses of the Lakefront Suburbs 1890 – 1940*, (New York: Acanthus Press, 2004), 320 - 321.

¹⁸ "Vernon Watson," *Prairie Styles*, <http://www.prairiestyles.com/tallmadge.htm>, accessed June 4, 2020.

¹⁹ Cohen and Benjamin, *North Shore Chicago*, 320 - 321.

The large substantial homes constructed from the early 1900s on were generally revival style residences, architect-designed, and built on large pieces of property near Lake Michigan. The 1893 World's Columbian Exposition in Chicago, which itself had buildings that were largely classically inspired, revived an interest in historical styles. As was the case in all of the Chicago region, architectural styles after the fair were derivative of Colonial, Tudor, and Spanish styles. The nationally prominent and locally important revival style architects whose work is represented in the Central East survey area include Howard Van Doren Shaw, Arthur Heun, Ernest Grunsfeld, Jr., Robert Seyfarth, Max Dunning, and William Mann. Waverly Road contains a large number of stately historical revival designs.

Brothers Irving Kane Pond (1857 – 1939) and Allen Bartlett Pond (1858 – 1929) were born in Ann Arbor, Michigan and both attended the University of Michigan, where they took architecture classes taught by William LeBaron Jenney. Irving Pond worked for the Chicago offices of architects William LeBaron Jenney and, later, Solon S. Beman. While Irving was working with Beman, he was involved in the firm's designs for the company town in Pullman. The two brothers formed their own firm in 1885. The firm is best known for its Arts & Crafts style designs, exceptionally well-detailed craftsmanship, and its influence on turn of the century architectural modernism.



Allen and Irving Pond, Source: Bentley Historical Library at the University of Michigan

Both brothers participated in social, educational and political reform movements. Allen founded the Municipal Voters' League and was involved at the Union League Club. Many of the firm's designs are related to social services. The Ponds designed 10 buildings and aided in the management of Jane Addams's Hull-House at 800 S. Halsted (1856, 1905), a Chicago landmark, Northwestern University Settlement House at 1400 W. Augusta Boulevard (1901), also a Chicago Landmark, Chicago Commons, the Gads Hill Center and the Henry Booth House. The firm designed multiple educational buildings, including the American School for Home Correspondence building at 850 E. 58th Street (1907), another Chicago landmark, the John Marshall Law School building, and student union buildings at Purdue University, the University of Michigan, Michigan State University, and the University of Kansas. The firm also designed the Lorado Taft Midway Studio buildings in Hyde Park, near the University of Chicago campus, another Chicago landmark.²⁰ Both brothers were Fellows of the American Institute of Architects. Irving was elected national president in 1908, and wrote extensively about architecture for various journals, as well as a book on architectural theory.²¹ In Highland Park, buildings designed by Pond and Pond include the Highland Park Club House, and the 1913 addition to Ravinia School (consisting of the auditorium and some classrooms) at 763 Dean Avenue. The Highland Park Club was an exclusive social club formed in the early 1900s. Annual membership books are located in the local history archives at the library. The clubhouse was located between Central and Laurel at Dale. The firm also designed several residences. Pond & Pond designed the house at 200 Hazel in the Central East Survey Area.

²⁰ City of Chicago, Chicago Landmarks, <https://webapps1.chicago.gov/landmarksweb/web/architectdetails.htm?arclid=12>; Pond Family Papers: 1841 – 1939, Bentley Historical Library, University of Michigan, <https://quod.lib.umich.edu/b/bhlead/umich-bhl-852090?view=text>, both accessed on June 1, 2020

²¹ Stuart Cohen and Susan Benjamin, *North Shore Chicago: Houses of the Lakefront Suburbs 1890 – 1940*, (New York: Acanthus Press, 2004), 318.

Born in Lewiston, Maine, **Charles Sumner Frost** (1856-1931) was introduced to building construction by first working for his father, who was a builder, lumber merchant and owner of a lumber mill, and then apprenticing with a local architect. Thereafter, Frost attended the Massachusetts Institute of Technology. He remained in Boston after his 1876 graduation, working for the prestigious firm Peabody & Sterns until he moved to Chicago in 1881. In Chicago, he formed a successful partnership with Henry Ives Cobb (Cobb & Frost), with whom he had become acquainted at his former employer.

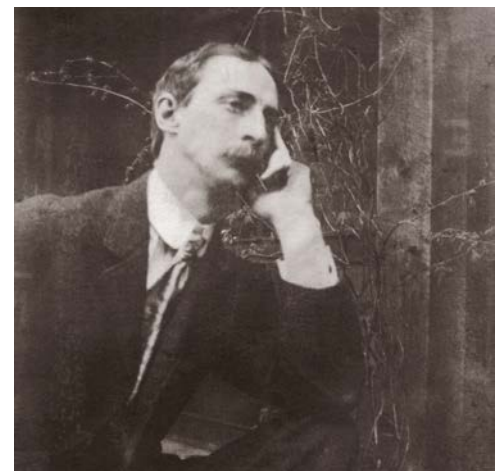
After Cobb's 1898 departure for New York, Frost joined with Alfred Granger (Frost & Granger) to create a firm best known for their design of handsome railroad stations in the Chicago area, as well as in Saint Paul, Minnesota and Omaha, Nebraska. The partners were closely tied personally as well as professionally. They resided near one another in Lake Forest and were prominent in the community, each having married a daughter of Chicago & North Western Railway president Marvin Hughitt. Their well-respected work included Lake Forest's Church of the Holy Spirit, and Chicago's Street Luke's Hospital and Memorial Hospital for Infectious Diseases. Frost was elected a Fellow of the AIA in 1889. His solo commissions included Chicago's Navy Pier in 1916.²² In the Central East Survey Area, Frost designed 330 Laurel.



Highland Park First Presbyterian Church, 330 Laurel Avenue, Collegiate Gothic Revival (1911)

Born and educated in California, **Arthur G. Brown** (1869-1934) began his architectural career in Chicago in 1889. Beginning as a draftsman with various firms, he rose to of head designer at the prominent firm of Frost and Granger, serving in this position from 1901-1910. Two years later, he began a partnership with Chester Howe Walcott (Brown & Walcott), which lasted until 1919. From the mid-1920s until his death, he was the Architectural Consultant with Chicago's Pure Oil Company. Brown's varied career included public buildings (such as the Dawes Memorial Hotels), Episcopal churches, and private home, especially on the north side of Chicago and the North Shore.²³ Brown designed the Highland Park Woman's Club Building at 1991 Sheridan Road in 1924. This Colonial Revival building now serves as the Highland Park Community House.

Howard Van Doren Shaw (1869-1926) was a nationally respected architect who designed numerous buildings of varied types, all of which exemplified originality and good taste in design. Although most of his houses were inspired by historical styles, they frequently incorporated Arts & Crafts detailing. Non-residential commissions included the Goodman Theater at the Art Institute (replaced by an addition to the museum), the Lakeside Press Building near Chicago's McCormick Place, and, in 1916, Market Square, the center of Lake Forest's business district. Shaw was a native of Chicago, born to prosperous parents, and was educated at Yale University and the Massachusetts Institute of Technology (MIT). He opened his own office in 1897 and gained a reputation as the Midwest's preeminent country house architect of his generation in Chicago. He designed many beautiful country



Howard Van Doren Shaw, Source: Glessner House

²² Stuart Cohen and Susan Benjamin, *North Shore Chicago: Houses of the Lakefront Suburbs, 1890-1940*, (New York: Acanthus Press, 2004), 311.

²³ Henry F. Withey, AIA and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)*, (Los Angeles: Hennessey & Ingalls, Inc., 1970), 79.

homes with attractive gardens along the North Shore. Among the many residences he did in Highland Park are the A. G. Becker property at 405 Sheridan Road, which is in the National Register and a Local Landmark, and the 1928 Tudor Revival house at 1419 Waverly Road, which is located in the Central East survey area. Shaw also designed houses in Highland Park at 175 Prospect, 215 Prospect, 200 Vine and 970 Sheridan Road. Howard Van Doren Shaw was awarded the AIA Gold Medal for Lifetime Achievement in 1927, shortly after his death.²⁴

Like Howard Van Doren Shaw, **Arthur Heun** (1866-1946) designed historical revival style residences for an upper-class clientele. Born in Michigan, he came to Chicago when he was 21 and took over the practice of Francis Whitehouse in 1893. Heun acquired a noteworthy reputation in the field of domestic architecture, with designs that were largely derived from the classical styles but were extremely simplified in the use of detail. The proportions and symmetry of his designs are graceful and sophisticated.²⁵ He developed a close relationship with the Loeb family, designing for Ernest Loeb the Georgian Revival house at 1425 Waverly Road (1930). He also designed their father's house in the Kenwood neighborhood of Chicago. The Ernest Loeb House is listed in the National Register.

Max Dunning (1873-1945) was a well-known architect in Chicago and the Midwest. Perhaps his most important commission was for the Furniture Mart in Chicago. Born in Wisconsin and educated at the University of Wisconsin, he came to Chicago in 1894. He practiced independently from 1901 through 1933, when he was appointed an advisor to President Franklin Roosevelt and moved to Washington D. C. His work is represented in the Central East survey area by one residence, the Tudor Revival Roscoe Morton Mayor House at 111 Laurel Avenue.

Highland Park's architecture is noteworthy. This is largely due to the many distinguished practitioners who designed buildings in the community. Several were Highland Park residents who gained recognition for their architecture. In addition to Prairie School architect John Van Bergen these included architects whose work was largely derived from historical sources, including Ernest Grunsfeld, Jr., Robert Seyfarth and William Mann. Talented Modernist included Henry Dubin, whose 1930 house is International Style and Ernest (Tony) Grunsfeld, III.

Among the local Highland Park architects, one of the most prominent was **Ernest A. Grunsfeld, Jr.** (1897-1970). Grunsfeld designed large, elegant houses for wealthy local clients. His designs were in traditional styles but reflected an original approach. He graduated from the Massachusetts Institute of Technology in 1919, the Ecole des Beaux Arts in Paris, and the American Academy in Rome. He is noted for his design of the Art Deco Adler Planetarium in Chicago, for which he won the American Institute of Architects' Gold Medal at the 1939 Pan American Congress.²⁶ Other buildings included the WGN Radio Theater Building, the Stephen A. Douglas Branch Library at 3353 West 13th Street, the Michigan Boulevard.



Ernest Grunsfeld, Jr. (right in photo), Source: Adler Planetarium

²⁴ National Register Nomination, Historic Resources of Highland Park (Partial Inventory: Historic and Architectural Properties. Sec. 8, p. 17.

²⁵ National Register Nomination, Section 8 p. 13, and Withey, p. 281.

²⁶ National Register Nomination, Section 8 p. 12.

Apartments at 54 E. 47th Street, the Bachelor's Officers' Quarters at the Great Lakes Naval Training Center, the Jewish People's Institute at 3500 W. Douglas Avenue and Sinai Temple at 5350 South Shore Drive. He designed one house in the Central East survey area. It is the Richard Lowenthal House at 1418 Waverly Road (1933), loosely classified as Georgian Revival, but considerably simplified. Grunsfeld was also a lecturer at the University of Chicago and University of Illinois. After his retirement from architecture, he was active as a painter and lived in France.

Robert E. Seyfarth (1878-1950) was another prolific local architect, although his practice was largely residential. He designed many houses on the North Shore built for middle-class or upper middle-class clients. He was popular for an eclecticism that exhibited graceful proportions, fine detailing, human scale, and charm. Adjacent to the Central East survey area and within the Linden Park Place/Belle Avenue National Register district are four almost identical Dutch Colonial Revival houses by Seyfarth built in 1915 as speculative properties.²⁷ One house he designed in the Central East Survey Area can be found on Waverly Road: the Colonial Revival house at 1442. There is another Colonial Revival house in the survey area at 1375 Sheridan Road. There are four houses in the survey area on Linden Avenue designed in 1915—in 1955, 1963, 1971 and 1981. In 2020, there are under 50 remaining houses designed Robert E. Seyfarth.²⁸

William David Mann (1871-1944) was another local Highland Park architect who specialized in domestic architecture. He designed hundreds of homes, many large and important, over a period of forty years. Among them is the Tudor Revival Robert E. Wood House at 54 Laurel Avenue (currently housing the Highland Park Senior Center) in the Central East survey area.²⁹

Excellence in architectural design in Highland Park is not limited to historic buildings, those associated with more traditional styles. It continued after 1930, into the modern period, when many houses were designed by prominent architects who won recognition for their work both in Highland Park and elsewhere.



1963 Linden Avenue, Dutch Colonial Revival (1915)



1375 Sheridan Road, Colonial Revival (c. 1919)

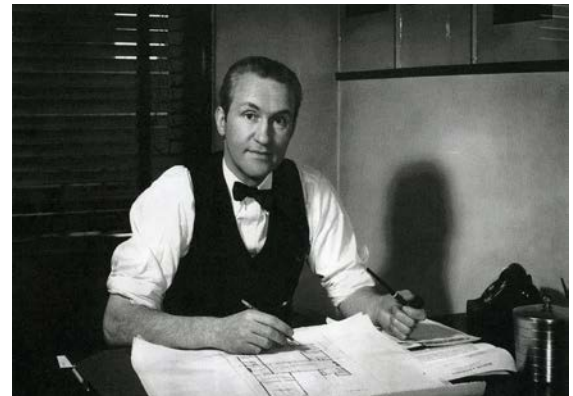
²⁷ Berger, p. 61.

²⁸ Lisa Tempkin, Historian on the work of Robert E. Seyfarth; Robert E. Seyfarth, <http://www.robertseyfartharchitect.com/>.

²⁹ Withey, p. 390.

There are a number of distinguished architects who practiced in the years immediately after World War I, designing handsome houses that may be described as modern or contemporary up through the 1970s. Sometimes these houses were one story and took the form of Ranch houses. Sometimes they were split levels, sometimes two stories. After the 1970s, when a style now known as Post Modernism became popular, there was a revived interest in history and historical references were incorporated into residential design. These have been categorized as Neo-traditional and may reference Colonial, Tudor, French or Prairie architecture. Some houses, which are very large and do not necessarily draw from historical sources have been categorized as Millennium Mansions.

The architectural firm of Keck and Keck has received world-wide acclaim for their avant garde International Style residences as well as credit with being the first American firm to consistently apply solar principles to residential architecture. During the peak of the careers of **George Fred Keck** (1895-1980) and his brother **William Keck** (1908-1995) in the 1930s, 40s and 50s, the firm designed many houses with innovative energy efficient principals. These included vast expanses of glass facing the south, east or west flanked by louvers for ventilation, flat roofs to retain a sheet of water that would evaporate and cool the interior, and radiant floor heating. They were selected to design the House of Tomorrow for the 1933-34 Chicago Century of Progress Exposition. The firm has received numerous awards for their work. Both the Kunstadter House (1952) at 1436 Waverly Road (demolished) and the Milton Hirsch House (1963) at 65 Prospect Avenue have been recognized for their design significance. The Kunstadter House won the Chicago Chapter, AIA (American Institute of Architects) 1953 Honor Award for Best House Design. The Hirsch House received a 1964 citation of merit from the Chicago Chapter, AIA. 65 East Prospect is located in the Central East survey area. The house at 1575 Hawthorne Lane by Keck & Keck is a Highland Park Landmark.



George Fred Keck, Source: public domain photo

Henry Dubin (1892-1963) designed one of Highland Park's most forward looking and technically innovative early modern residences in 1930 at 441 Cedar. Although none of his designs are in the survey areas, there are three notable one-story houses with Wrightian influences designed by his sons, Arthur Dubin (1923-2011) and Martin David Dubin (1927-1913), who practiced under the firm name of Dubin, Dubin, Black and Moutoussamy. These houses are at 229, 235, and 239 Park Avenue.³⁰

James Frank Eppenstein (1897-1955) is not very well known, but he designed a handful of homes in Highland Park, including an International Style house with Art Deco influences at 401 Woodland Road in 1935. Having studied architecture at Harvard and the Ecole des Beaux Arts, as well as furniture design at the Hochschule fur Frei and Angewandte Kunst in Berlin, he returned home to Chicago in 1932. He designed showrooms at the Merchandise Mart, but his best-known Chicago building is his own house, a reconstructed graystone on Astor Street.³¹ He designed the Robert S. Adler House at 1446 Waverly Road (1954), in the Central East survey area.

³⁰ National Register Nomination, Section 8, p. 11.

³¹ National Register Nomination, Section 8, p. 12.

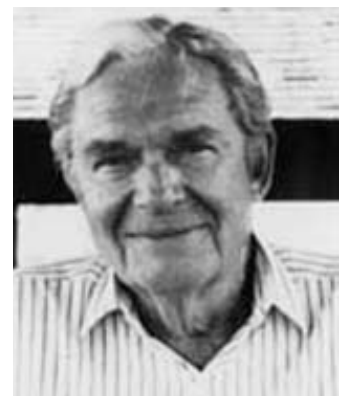
Bertram A. Weber (1898-1989), who was the son of Peter Weber, the designer of Ravinia Park, gained a fine reputation in his own right. After receiving a bachelor's degree in architecture from MIT in 1922, he worked in the office of noted country house architect Howard Van Doren Shaw. During his early years Weber's work was largely historical revival, but during the 1940s it was distinctly inspired by International style architecture. Flat brick walls, geometric shapes and large areas of glass were characteristic modern features. He lived in Highland Park and designed a number of handsome buildings for the community. These included the Karger Recreation Center on Green Bay Road (demolished), an addition to West Ridge School and the American Legion Building, now the Art Center of Highland Park, located at 1957 Sheridan Road in the survey area.



*American Legion "Art Center of Highland Park,"
1957 Sheridan Road, International (1950)*

Charles R. Jones (1899-1983) and **James Simpson Duncan** (1907-1995) designed three buildings in the Central East Survey area: 140 Hazel (1950), 1654-56 Hickory Street (1960) and 180 Park Avenue (1952). Both Jones, a native of Ohio, and Duncan, a Scottish immigrant (arriving in the U.S. on November 2, 1919), worked as draftsmen for architects in 1930 and 1940. Jones, then living in Chicago, was an architect's draftsman according to the 1930 Federal census. By the 1940 Federal census, his occupation was listed a salesman for a wholesale fabric company. Duncan, a resident of Oak Park in 1940, was listed as an architect's draftsman according to the 1940 Federal census. In the 1940s, the two men formed a partnership and were listed in the 1947 Highland Park telephone directory as Jones and Duncan Architectural Services, with an office on Central Avenue in Highland Park. By 1953, their firm was known as Jones and Duncan Designers and Architects. They designed houses at 1321 Ridge Road (1952 – Highland Park Gardens subdivision) and 1880 Garland (1954 – Sherwood Forest subdivision). In addition, they designed a house in 1950 for a Lions Club fundraiser on Sunnyside Avenue in the Sherwood Forest subdivision. Jones became a resident of Highland Park in the early 1950s, living at 1436 Eastwood. Duncan, working with Robert L. Norman, designed the Northbrook Public Library building in 1953.

Robert Paul Schweikher (1903-1997) was born in Denver, Colorado. After moving to Chicago in the 1920s, he worked for Lowe and Bollenbacher and then country house architect David Adler. After two years he began his formal architectural studies at Yale. Upon returning to Chicago he worked in the office of Russell Walcott before becoming chief designer for Philip Maher. In 1934 he went out on his own and in 1936 built his iconic home and studio in Roselle, Illinois, currently a house museum owned by the Village of Schaumburg. In 1935 he won a highly publicized GE design competition, giving him nationwide recognition. Schweikher established a practice with Theodore Lamb in 1934, joined by Winston Elting in 1938. In 1953, Schweikher was named chairman of the Yale School of Architecture. Three years later, he resigned from the university to take a position as head of the Carnegie School of Architecture in Pittsburgh. He retired in 1968 and moved to Sedona, Arizona, where he continued to practice architecture and lived in a modern mountaintop home of his own design. Schweikher's work is largely residential, having designed wood, brick and glass houses in Downers' Grove,



*Robert Paul Schweikher,
Source: public domain photo*

Glenview, Highland Park and throughout the Chicago area. His projects were widely published, appearing in the Architectural Forum, Architectural Record and other journals as well as featured in several exhibitions and books on modern architecture. In the Central East Survey Area, Schweikher & Elting designed the house at 166 Park Avenue in 1950.

L. Morgan Yost (1908 – 1992) was born in Ohio, studied at Northwestern University between 1925 and 1929, and transferred to Ohio State University, where he received his bachelor's degree in architecture in 1931. After working for various architectural firms in Chicago for two years, Yost opened his own office in Kenilworth, Illinois. He designed residential as well as industrial and commercial buildings. During World War II, he taught at the School of the Art Institute of Chicago and served as editor of *Small Homes Guide* and *Household Magazine*, publications that produced and sold his plans for small residential commissions. Yost was elected a Fellow of the American Institute of Architects in 1952. That same year, he and D. Coder Taylor (1913 – 2000) formed their firm, Yost & Taylor, specializing in residential commissions.³²

Coder Taylor (1913 – 2000) was born in Ft. Wayne, Indiana. He studied architecture at Washington University in Street Louis and the Carnegie Institute of Technology in Pittsburgh, where he received his degree in architecture in 1935. He began practicing with his uncle, R. Harold Zook, who designed many residences in the Chicago suburbs. He left that practice to serve in the military and when he returned he joined the firm of Holsman, Holsman, Klekamp & Taylor, where he worked until 1952, when he joined L. Morgan Yost to form their firm.³³ The Art Institute of Chicago holds drawings for the firm in its collection.

Henry Leopold Newhouse, Jr. (1907 – 1964) was the son of prominent architect Henry L. Newhouse (1874 – 1929), who designed 4000 buildings in the Chicago area, including the Chicago Defender Building, formerly a synagogue, 3435 S. Indiana Avenue, 1899, the earliest buildings of the Rosenwald Court Apartments, 4600 -08 S. Michigan Avenue, 1908, and many banks, theaters, apartments, hotels, hospitals synagogues.³⁴ Newhouse had four children; two daughters and two sons, Karl and Henry L. Jr. Both men were architects.

After the senior Newhouse passed away in 1929, his sons Henry Jr. and Karl worked as partners with their father's partner, Felix Bernham, and they retained the firm name of his father's firm, Newhouse and Bernham (which had designed several synagogues including KAM at 4945 S. Drexel Boulevard). The firm designed the first Federal Housing Administration-financed speculative houses in Highland Park, and several rental projects insured by the FHA, including a nine unit apartment project at 11389-41 E. 50th Street in Chicago, and eight row houses at the southwest corner of Broadview and Roger Williams Avenues, also in Highland Park.³⁵ In addition, the firm designed large single family homes at 2159 Pine Point Drive, and a home on a three-acre lot on the west side of South Ridge road between Clavey Road and Deerfield Avenue, both in Highland Park.³⁶ Newhouse married in 1933, served in the Navy during World War II and, in 1949, began officing in Chicago—first at 410 S. Michigan Avenue, and, in 1962, as noted in the American Architects' Directory, at 737 N. Michigan.

³² "L. Morgan Yost," Ryerson and Burnham Archives, Chicago Architects Oral History Project, the Art Institute of Chicago.

³³ "D. Coder Taylor," Ryerson and Burnham Archives, Chicago Architects Oral History Project, the Art Institute of Chicago.

³⁴ *History of the Jews of Chicago*, <https://ufdc.ufl.edu/AA00000592/00001/415?search=newhouse>, accessed June 24, 2020.

³⁵ "Under Construction in Highland Park," *Chicago Tribune*, August 1, 1937; Al Chase, "Home Financing of \$912,300 is Given Approval," *Chicago Tribune*, April 20, 1947.

³⁶ "North Shore Residential Project," *Chicago Tribune*, September 5, 1937, "New North Shore Residence," *Chicago Tribune*, September 13, 1936.

Joining the American Institute of Architects in 1935, Newhouse Jr. designed many modern houses along the North Shore. In Highland Park, he designed more than two dozen homes, primarily from the 1940s through the 1960s, including a mid-century modern Ranch at 89 S. Deere Park Drive, and the house at 84 Ravinoaks Lane.³⁷ He also designed several homes in Glencoe, including a mid-century Ranch at 80 Wentworth Avenue (1955).³⁸ Newhouse Jr. lived at 130 Harbor Street in Glencoe until his death on August 19, 1964.³⁹ He is buried at Rosehill Cemetery and Mausoleum in Chicago.

Robert Arnold (1907-1987) maintained an office in Evanston in the early 1930s, while living in Wilmette. During that period he worked for Ernest A. Grunsfeld, Jr. in 1933, while with Grunsfeld, he won first prize in the “Yardstick House” competition conducted by the North Shore Real Estate Board⁴⁰ In 1934 he opened an office with L. Morgan Yost. During the late 1930s, Arnold worked on remodelings. By 1950 he had moved his office to Highland Park. In 1953 it was located at 1866 Sheridan Road, and he lived at 667 Park Avenue.

Charles and Arthur Schreiber, twins born in 1915, gained a lot of attention for their innovative Modern 60’s-era homes in Phoenix, some of those in Village Grove being listed in the National Register of Historic Places. In 1949 they had left Chicago for the Valley of the Sun for health reasons. In Chicago, both had graduated from Armour Institute (later the Illinois Institute of Technology) and had built conventional houses in Highland Park, Oak Park and Evanston. In Phoenix, they designed for Del Webb, part of the Sun City development, building the original five models in 1958; work on two Sun Cities in Florida followed. In the 1960s powerful industrialist, Henry Kaiser, tapped them to design thousands of units for the Hawaii Kai development. They went on to design 150,000 homes—both tract and custom—across 49 states with various prominent builders and developers, including Trailor-Murdock, Cavalier Homes, E.L. Farmer, Erwin Brothers, Del Monte Development, Crescent Builders, Rosing Brothers, and Fleetwood Homes. The brothers practiced 60 years together. Arthur died in 1994, Charles died in 1999. Charles Schreiber designed the house at 1652 Linden in the Central East Survey Area.

Edward Dart (1922-1975) is an award-winning architect who was especially known for his church designs and his residential work. Dart graduated in architecture from Yale University and early in his career worked for Skidmore, Owings and Merrill in Chicago. In 1965 he joined the firm of Loeb, Schlossman and Bennett, with it becoming Loeb, Schlossman, Bennett & Dart. One of his most highly-acclaimed works is Street Procopius Abbey and Monastery in Lisle Illinois, designed in 1967. In 1975, Dart designed Water Tower Place in Chicago and Pick Steiger Concert Hall at Northwestern University. Dart enjoyed a successful career and won many awards from the American Institute of Architects for his work. Dart was a Fellow of the American Institute of Architects. Dart designed a house at 1880 Crescent Court in the survey area, which has recently seen significant alterations.

³⁷ Lou Zucaro, “MCM Ranch by Henry L. Newhouse II with Spectacular Views,” Modern Illinois, <https://modernil.com/mcm-Ranch-by-henry-l-newhouse-ii-with-spectacular-views/>, accessed June 23, 2020.

³⁸ Jonah Meadows, “Lakefront Glencoe Mansion Sold for Nearly \$5 Million,” Patch, <https://patch.com/illinois/winnetka/lakefront-glencoe-mansion-sold-nearly-5-million>, accessed June 23, 2020.

³⁹ Henry L. Newhouse, *Chicago Tribune*, August 21, 1964.

⁴⁰ “Robert Arnold Wins \$1000 Prize,” *Chicago Daily Tribune*, April 2, 1933.

Ernest A. Grunsfeld III, often known as Tony, (1929-2011) attended the Institute of Design in the summer of 1945 while still at Francis W. Parker School and studied under Ralph Rapson and Gregory Kepes. In 1947 he attended the Massachusetts Institute of Technology, graduating in 1952. After returning to Chicago he worked in the office of Keck & Keck, Skidmore Owings & Merrill, Holabird & Root and Bertrand Goldberg. In 1956 he started own architectural practice, partnering with Wallace F. Yerkes, who had been partners with Tony's father, Ernest Grunsfeld, Jr.. The partnership lasted until 1965, when Yerkes died. He then practiced alone, until 2001, when he and Thomas Schafer became partners. In the Central East survey area, he designed eleven houses, built from the 1950s through the 1990s. The house at 1534 Forest was built in 1957 when Grunsfeld partnered with Yerkes. In 1999, he built a house that replaced one he had designed at 1403 Waverly on the same site in 1958.



*Ernest A. Grunsfeld III,
Source: public domain photo*

Arnold Schaffner (1913- 1986) was a Chicago-area modernist architect for 40 years,⁴¹ a graduate of the University of Illinois School of Architecture,⁴² and principal of Arnold Schaffner & Associates. Newspaper articles of the 1950s refer to his practice as based in Kenilworth, IL,⁴³ and at least 4 examples of his Kenilworth work from that decade are known.⁴⁴ Most are Ranch houses and located along Sheridan Road. At least one article of this period focused on Schaffner's penchant for designing homes around "island" fireplaces carved out of a huge central chimney, which could have openings on several floors in split-level dwellings, and is seen in his surviving work.⁴⁵ One of his most dramatic designs was recently demolished in Highland Park and featured in the *Crain's Chicago Business*.⁴⁶ The house, completed in 1964, and situated on 2.5 lakefront acres at 65 Vine, was designed for insurance executive Jerome Factor.⁴⁷ The Hudson Real Estate brochure for the house listed the architects as Tackett & Schaffner. Schaffner designed three houses in the Central East Survey Area in the 1950s. They are located at 70 Ravinoaks Lane, 112 Ravinoaks Lane and 1267 Sheridan Road.

Milton M. Schwartz (1925 – 2017) was an architect and developer. Born in Chicago, he attended Von Steuben High School and the University of Illinois. After graduating, Schwartz worked as a general contractor. In the 1960s he spent several years as the architect in charge of a major remodeling of the Dunes Hotel in Las Vegas, designing a 21-story tower and two restaurants (demolished).⁴⁸

⁴¹ Arnold Schaffner," *Chicago Tribune*, April 18, 1986, Obituary.

⁴² "Engagement Announced," *Chicago Tribune*, Jun 2, 1940, E2. <https://search.proquest.com/hnpchicagotribune/docview/176451731/A1E0FC191AA5401DPQ/19?accountid=6327>. Schaffner's fiancé was Ms. Adele Marco, who was a graduate of Northwestern University, and whose parents, Mr. and Mrs. Abe Marco, lived at 5000 Marine Drive.

⁴³ Lucy Key Miller, "Front View and Profiles: Hearth and Home," *Chicago Tribune*, July 27, 1956, A2. <https://search.proquest.com/docview/179844193/AD0DA178F4BD44A1PQ/5?accountid=6327>

⁴⁴ Kenilworth Historical Society, Architects Data Base.

⁴⁵ Miller, "Front View and Profiles"

⁴⁶ Dennis Rodkin, "Financial exec building \$9 million lakefront house," *Crain's Chicago Business*, May 11, 2017. <https://www.chicagobusiness.com/article/20170511/CRED0701/170519976/joe-gutman-building-home-for-9-million>, <http://www.realworldhouses.com/65VineStreetpdf>.

⁴⁷ The Hudson Company, "65 Vine Street, Highland Park." 2010. <http://www.realworldhouses.com/65VineStreetpdf>.

⁴⁸ "Milton M. Schwartz: 1925 – 2007," [obit.] *Chicago Tribune*, January 23, 2007.

Schwartz and his firm, Milton M. Schwartz & Associates, designed the Oakdale Building at 320 W. Oakdale Avenue (1954), the three-story glass and aluminum Chicago Airways Hotel near Midway Airport (demolished), the Constellation building at 1555 N. Dearborn Parkway (1967), the Hotel 71 (formerly the Executive House) at 71 E. Wacker Drive, which was the tallest reinforced concrete building in the United States at the time of its construction (1959) and the Dorchester on Rittenhouse Square in Philadelphia, among others. Decidedly a modernist, Schwartz rejected the strict, rigid European modernism that was prevalent after World War II and designed buildings in a “more humane, more relaxed” manner, and his aim was to make buildings “livable and pleasing,” according to Robert Brueggemann, who lives at the Oakdale Building (1952).⁴⁹ The Oakdale combines passive solar technology with a dynamic aesthetic of glass, aluminum, and modern brise-soleil. The building was listed in the National Register of Historic Places in 2013. Architect Stanley Tigerman worked as a draftsman in Schwartz’s firm in the 1950s.

Schwartz designed 1190 Mayfair Lane in Glencoe, which architectural photographer and author Lee Bay described as “a knockout by one of the unsung geniuses of Chicago modernism.”⁵⁰ Schwartz’s work was included in an exhibition at the Art Institute of Chicago, “Chicago Architecture and Design, 1923 – 1993: Reconfiguration of an American Metropolis,” and he was the subject of an exhibition, “The Midcentury Mood: Milton Schwartz in America, 1953 – 1965.” Schwartz designed three houses in the Central East Survey Area: 162 Prospect, 1661 Wincanton Lane and 1705 Wincanton Lane.



1661 Wincanton Lane, Contemporary (1964)



162 Prospect Avenue, International (1959)

⁴⁹ Ibid.

⁵⁰ Sara Freund, “Midcentury modern home by architect Milton Schwartz Reduced to \$810K,” *Crain’s Chicago Business*, February 10, 2020.

Prominent Builders

Eugene A Bournique was an early Highland Park Developer. He engaged Robert Seyfarth to design four houses as speculative properties, at 1955, 1963, 1971 and 1981 Linden in the Central East Survey Area as speculative properties. His father Augustus was proprietor of an elite Chicago dancing academy. These four identical Dutch Colonial houses were built c. 1915.

Niels Steenhill, born Skovs Hoirup, (1884-1973) was the general contractor for 54 Laurel, the General Wood House. He was a Danish emigrant. After arriving in 1905, he operated a masonry business in partnership with fellow Dane Hans P. Jensen. By 1935, he was in business for himself. He was living in Chicago when the Wood house was constructed but moved to Highland Park by 1918. In 1927 he built the house at 1942 Dale. Both these houses are in the Central East Survey Area. Among other Highland Park contracts, was Green Bay Road School (1928), the Garnett's department store (1934, demolished) and the Community Center (1940), the former City Hall.

The most prominent builder who worked in Highland Park was the **Manilow Construction Corporation**. The Manilow Construction Corporation was listed as one of the top fourteen "Biggest Homebuilders of 1953" in *House & Home* in January 1954, that also included William Levitt, builder of Levittown, Pennsylvania. Nathan Manilow was one of only two builders in Illinois who were on the list⁵¹ Manilow was president of Chicago's American Community Builders and the Manilow Construction Corporation. The Manilow Group, which consisted of Manilow, his son Lewis and other members of their development team, along with the Mid-American Improvement Corporation and the United States Urban Development Corporation, a wholly-owned subsidiary of the United States Gypsum Corporation, developed the Park Forest South planned development in Park Forest, Illinois.⁵² Recognized as the "acknowledged dean of American builders and developers," Manilow created Jeffrey Manor, Chicago's largest single community of homes, Governor's Park in Homewood, Des Plaines villas in Des Plaines, the Copeland Manner in Libertyville and the Highlands and Idlewood in Highland Park. His projects were noted for their use of curvilinear streets following the natural contours of the land and the preservation of wooded areas.⁵³ Nathan Manilow died in 1971, and his obituary said that at one time, he was Chicago's largest builder.⁵⁴ He was president and lifetime director of the Chicago Metropolitan Home Builders Association, founder and first president and trustee of the National Association of Home Builders, as well as chairman of the legislative and mortgage finance committees, and lifetime membership in the executive committee for that organization. In 1956 Brandeis University established the Nathan Manilow Chair in Community Planning by his associates in American Community Builders, Inc., and Manilow received many other honors over his career. Manilow Construction Corporation built the home at 306 Prospect Avenue in 1965 in the Central East Survey Area.

⁵¹ "Biggest Homebuilders of 1953," *House & Home*, January 1954, 41. <https://usmodernistreet.org/HH/HH-1954-01.pdf>, accessed June 4, 2020.

⁵² "Park Forest South, New Town of the Seventies," Park Forest South Developers, Inc. Master Plan.

⁵³ "Developer Manilow's Rites Held," *Chicago Tribune*, October 30, 1971.

⁵⁴ "Developer Nathan Manilow, Built Four Ambassadors," *Miami Herald*, October 29, 1971.

There are two contractors who built homes in the survey area in the 1990s: **Osman Construction Corporation** and **Pontarelli Builders**. Osman Construction Corporation provides general contracting and construction management services to the Chicago Metropolitan region. Based in Arlington Heights, the company has been in business since 1946. They have built numerous buildings for the automotive, corporate, financial, grocery, healthcare, industrial, public religious, restaurant, retail, and sports and recreation industries. In Highland Park, Osman Construction Corporation built the Lexus Dealership, the North Suburban Lubavitch Chabad, among others.⁵⁵ In 1992 the company built 874 Central. Pontarelli Builders is based in Park Ridge, Illinois. Since 1957, Pontarelli has built thousands of condominiums in the northwest suburbs. The founder of the company was Raymond Pontarelli, and his son Michael and other family members worked or continue to work at the company.⁵⁶ Raymond Pontarelli passed away in 2011. He was the leader of the Ray Ponds Orchestra.⁵⁷ Pontarelli Builders constructed buildings at 650 Laurel (1996) and 1700 Second Street (1995) in the survey area.



1942 Dale Avenue, Tudor Revival, Niels Steenhil Construction (1927)



306 Prospect Avenue, Colonial Revival, Manilow Construction Corporation (1965)



650 Laurel Avenue, Neo-Prairie Pontarelli Builders (1996)



1700 Second Street, Neo-Prairie, Pontarelli Builders (1996)

⁵⁵ Osman, <https://www.osmanconstruction.com/about/>, accessed June 6, 2020.

⁵⁶ Charles Hayes, "Family Finds a Home in the Condo Market," *Chicago Tribune*, November 7, 1992.

⁵⁷ "Raymond Pontarelli, *Chicago Tribune Legacy Obituary*, <https://www.legacy.com/obituaries/chicagotribune/obituary.aspx?n=raymond-pontarelli&pid=152315018>, accessed June 6, 2020.

Landscape Design

There are two distinctly different types of landscape design within the original sections of Highland Park that date from its first plat of 1869. In the business district, west of what were the Chicago and North Western railroad tracks, the streets were laid out in relatively straight lines forming rectangular blocks parallel and perpendicular to those tracks. This pattern continued into part of the surrounding residential sections that are in the Central Avenue/Deerfield Road survey area, with Central Avenue and Laurel Avenue, two parallel streets that lead across the tracks to Lake Michigan. Landscaping was typically Victorian, carefully designed to ornament and frame, but not distract from the house itself. The house and large surrounding property at 147 Central Avenue was conceived with this characteristic Victorian landscaping. The section of Central Avenue where this house is located, east of the business district, has a central, landscaped parkway with a road on either side. It also retains at least some of its historic brick gutters along the roadway, laid as part of an improvement project in the 1920s.⁵⁸

East of the railroad tracks, from approximately Walker on the north to Edgewood on the south, the area was platted by landscape architects, **Horace W. S. Cleveland** and **William M. R. French**, in a manner that took into account Highland Park's ravine-cut topography. The original Highland Park Building Company hired them to lay out the town in 1869. An 1872 plat in the collection of the Highland Park Historical Society shows their design and states that the properties were "For Sale by the Highland Park Building Company, Frank Hawkins, agent." Several undated plats exist from about this same time period showing that the area was first platted south to Hazel Street and soon after extended to Edgewood.

Cleveland and French had a loose partnership whose active practice extended into Wisconsin and Indiana, as well as Iowa, Minnesota, Nebraska, Kansas, Ohio, and Michigan.⁵⁹ Cleveland opened an office in Chicago in 1869 where he stayed until he moved to Minneapolis in 1886. He worked with Olmstead & Vaux on Prospect park in Brooklyn, but probably his most recognized work was the comprehensive plan for the Minneapolis park system. Cleveland's designs were in the picturesque tradition of Andrew Jackson Downing.⁶⁰



147 Central Avenue, Gothic Revival/Italianate (c. 1875)

⁵⁸ JoAnn Nathan, dir. Highland Park, IL Historic Landscape Survey Final Report, 1988. p. 19.

⁵⁹ *American Landscape Architecture: Designers and Places*, The Preservation Press. p. 27.

⁶⁰ Norman T. Newton, *Design on the Land: The Development of Landscape Architecture*. Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1971.

When Cleveland and French platted Highland Park, great care was taken to incorporate the beauty of the area's natural attributes into their plans. They laid out the area with Central Avenue as a formal boulevard from the train station to the lake. This concept was patterned after Boston's famed Commonwealth Avenue. Prospect Avenue was built to take advantage of the view of the lake from atop a bluff south of Central Avenue.⁶¹ Lots for home sites to the north and south were placed along beautiful curving roads adjacent to the ravines. Wooded areas and other natural vegetation were left in place to the extent possible to provide for the most naturalistic setting. Cleveland's picturesque approach was characterized by informal, yet defined spaces that respect the wildness of nature. He was greatly influenced by Frederick Law Olmsted, Sr., who has become known as the father of landscape architecture in the United States.

The naturalistic approach to landscape design in Highland Park initiated by Cleveland and French was advanced by **Jens Jensen** (1861-1950), a Danish immigrant. Jensen purchased land in the Ravinia area of Highland Park and built a summer house and year-round studio on his ravine site. From this studio, Jensen, who lived in Wilmette, maintained a busy private practice, designing many large estates while being simultaneously employed by the Chicago Park System. Although it is unknown and there is no hard evidence to date that Jensen ever met Cleveland or French,⁶² he was very likely familiar with the naturalistic form of the 1872 plat of Highland Park. The Cleveland and French plan, which preserved much of the natural charm of the ravines and lakeshore, served as groundwork for Jensen's residential landscape designs in Highland Park.⁶³



1425 Waverly Road, Georgian Revival (1930)



303 Ravine Drive, Georgian Revival (1908)

⁶¹ Wittelle, p. 41.

⁶² Susan Benjamin phone interview with William Tishler (6/7/99).

⁶³ Grese, Robert E., *Jens Jensen: Maker of Natural Parks and Gardens*. Baltimore: The Johns Hopkins University Press, 1992. p. 37.

Jens Jensen practiced in the Prairie Style, which was an expression of the strong Midwestern regionalism associated with Frank Lloyd Wright. His work respected the powerful aesthetic influence of the prairie, favoring broad open meadow-like yards with curving edges and trees like hawthorns and redbuds that have horizontal branching, mimicking the flatness of the prairie. He almost always utilized native plant material and was attentive to seasonal colors. He worked with the contours of the land, while incorporating water elements and native limestone in his designs. His work is characterized by curving paths leading to sun openings, stone bridges and benches, stonework laid in layers to echo natural formations, ponds and meandering streams, and stone “council rings” which allowed for friendly gatherings in the garden.⁶⁴ His designs greatly influenced Highland Park’s visual character. The council ring in Jens Jensen Park, across from the Ravinia train station has been restored. The Ernest Loeb Estate, at 1425 Waverly Avenue in the Central East survey area, was, when this area was surveyed in 1999, among the best restored examples in the city of Jensen’s residential work.⁶⁵ The house at 303 Ravine Drive also has a Jensen landscape. Jensen remained in the area until 1935, when he moved to Door County, Wisconsin. His Highland Park home at 930 Dean Avenue is listed in the National Register, as is the landscape he designed for the A.G. Becker estate at 405 Sheridan Road. The Becker estate contains a Howard Van Doren Shaw house, which is approached by a curving road. The house faces a broad meadow, oriented toward the setting sun. Off to the south is a sun opening, a bridge leading to stone gates, which once opened into an orchard. The ravine that the bridge spans is lined with limestone rockwork laid there by Jensen.

One of Jensen’s contemporaries was **May Theilgaard Watts**, who moved to Ravinia in 1928 when Jensen had his studio there. She was an active member of Friends of Our Native Landscape, a conservation group founded by Jensen in 1913. She taught, and he frequently spoke, at a school for teachers and leaders sponsored by this group.⁶⁶ Watts authored several books, including *Reading the Landscape of Europe* (1971), *Reading the Landscape of America* (1975), and a book on Ravinia called, *Ravinia, Her Charms and Destiny*, which encouraged the use of natural vegetation.⁶⁷ She also developed nature trails in Roger Williams Park. Her house at 467 Groveland Avenue is a local landmark. Neither the park nor her house are in the survey areas.

Two other significant landscape architects should be mentioned. Both lived in Highland Park. One, Jensen’s son-in-law, **Marshall Johnson**, became Jensen’s chief designer and carried on his tradition, designing a number of Highland Park landscapes, although none of them are in the survey area. Coming out of the naturalist tradition, but not limited by it, was **Gertrude Kuh**, who practiced from 1931 to 1979. Her designs emphasized low maintenance, privacy, and simplicity within the context of the natural landscape setting of the North Shore. She frequently used stone and brick terraces with seating walls, rolled gravel paths and courtyards and precast pavers. There are several examples of her work in the East Central survey area: the Milton Arenberg house at 1880 Crescent Court designed by Edward Dart, which was recently altered, and the Max Sickle house at 1534 Forest Avenue designed by Ernest A. Grunsfeld III. All three houses and landscape designs date from the late 1950s.

⁶⁴ National Register Nomination, Section 8, p. 14.

⁶⁵ National Register Nomination, Section 7, p. 8.

⁶⁶ Susan Benjamin phone interview with Carol Doty (6/7/99)

⁶⁷ National Register Nomination, Section 7, p. 8.



303 Ravine Drive, Georgian Revival (1908)



1534 Forest Avenue, Contemporary (1957)



1870 Dale Avenue, Italianate (c. 1875)

Section 4: **Architectural Resources**



1729 Lake Avenue, Colonial Revival (1924)

Highland Park Architecture

There are many different architectural styles and vernacular and popular house types in the City of Highland Park and in the areas that were surveyed. These represent a cross section of Midwest housing construction spanning over 130 years. Buildings that are architecturally high style fit into well-defined and commonly illustrated stylistic categories. Vernacular and popular house types are generally non-stylistic and include 19th century vernacular types whose design depends on a builder's experience and knowledge, as well as later 20th century popular types which were typically constructed according to widely available published plans.

High style buildings are defined based on the distinctive overall massing, floor plan, materials and architectural detailing that can be identified in a building. High-style buildings were often individually designed by an architect for a specific client at a chosen site. But even if no professional architect was involved, these homes display a conscious attempt to incorporate common architectural characteristics in fashion during the time they were built.

High-styles can be considered in two broad categories. The first includes buildings with their style based on historic precedents. This category is made up of buildings from the Victorian Period that were loosely based on styles from the past. Italianate and Gothic Revival houses typify those that are romanticized versions of historic architecture popular during the Victorian Era—the 1860s and 1870s. Queen Anne buildings also fit in this category. Later styles include the more literal historic revival styles that prevailed during the 1910s and 1920s, such as Colonial and Georgian Revival, Tudor Revival, and others. Finally, it includes homes built during the modern period, dating from after 1930 through the 1970s. Buildings constructed after the period when modern architecture was popular are those classified as Post Modern and Neo Traditional and Millennial mansions. The homes labeled Postmodern employ a personalized, and sometimes highly idiosyncratic, use of historic details. Neo Traditional styles, from the 1980s through the present, include a variety of conscious interpretations of historic styles. Historic elements are used but not necessarily in a literal manner. Millennial mansions are houses, popular at the same time as the various Neo Traditional styles, but they tend to be larger and only loosely reference historic precedents.

The second category of high-style buildings that were built during the 20th century includes a variety of styles that generally make no reference to prior historic styles. Rather they look to practical massing based on the function of the building, use of natural (wood, brick and stone) or industrial (steel and concrete) materials, with little, if any applied ornament other than that derived from the nature of the materials used. The earliest of these is the Prairie Style which Frank Lloyd Wright fathered in the late 1890s and early 1900s. Others date from the 1930s and include International Style, Art Deco, Art Moderne, Wrightian (derived from Wright's Usonian Houses) and various Contemporary styles. A considerable number of buildings constructed in the 1950s and 1960s in Highland Park are architect-designed in the International, Wrightian and Contemporary styles, and their architectural significance can readily be identified.

Those buildings not defined as high style are either considered vernacular or popular in type. 19th century vernacular buildings were usually built by an owner or builder who relied on simple, practical techniques and locally available materials for overall design and floor layout. Availability and locale determined the types of structural systems, materials, and millwork found in vernacular buildings. Because of this, vernacular buildings are most easily classified by their general shape, roof style, or floor plan. Occasionally, ornament characteristic of a high style such as Gothic Revival or Queen Anne is applied to the façade of these simple houses.

In the early 20th century, plans for popular house types were widely published and made available in books and catalogues. The earliest of these 20th century popular house types were American Foursquare, which some art historians suggest was influenced by the horizontality of the Prairie Style and the Bungalow. The American Foursquare, with broad eaves and a hipped roof, was particularly popular between 1900 and 1910, but continued to be constructed into the 1920s. Bungalows of various sorts were built throughout the country until 1930. Beginning in the 1940s, popular house types included the Ranch, the Raised Ranch, and the Split level. During the post-World War II years, generally through the 1970s, Ranch houses and split levels were built all over the country by the hundreds of thousands. A great many of the Ranch houses, often called styled Ranches, have Colonial detailing; others are clearly contemporary, with few stylistic references. Some were architect-designed. Split levels were stylistically treated like Ranch house. Some were devoid of much historic detailing; others incorporated Colonial detailing.



793 Laurel Avenue, Folk-Traditional (c.1870)



845 Deerfield Road, Craftsman (c. 1915)

CENTRAL EAST SURVEY AREA ARCHITECTURE

The Central East survey area contains a wide range of high-style buildings, many of which, particularly those from the 20th century, were architect-designed. Of the 350 buildings surveyed, 197, or 56 percent can be categorized as high style. Examples of high-style buildings from the historic revival category include, in approximate chronological order: Victorian Gothic Revival (3), Italianate (9), Queen Anne (12), Shingle (6), Classical Revival (5), Colonial Revival (69), Dutch Colonial Revival (13), Craftsman and Craftsman Bungalow (14), Tudor Revival (25), Collegiate Gothic Revival (3), French Eclectic (9), Georgian Revival (7), Spanish Colonial Revival (1), Mission (1), Italian Renaissance Revival (1). Two unusual architect- designed buildings are of log construction. Historic revival style buildings from the modern period include Post Modern (2) and Neo-eclectic (48), examples include Neo-French, Neo-Tudor, and general Neo-Traditional.

Among the high-style buildings that make no reference to historical styles, the earliest are in the Prairie Style (10). High-style buildings from the modern period include Contemporary (46) from as early as 1935 through the 1990s; International Style (20); Wrightian (8); Miesian (3); Shed Roof (3); and A-frame (1).

There are very few 19th century vernacular buildings in the Central East area, reflecting its early development as an upper income residential area. There are only eight buildings of the older vernacular types found in many communities in the region. These are Gable Front houses and cottages (3), Gabled and Ell houses (2), and Upright and Wing (1).

The Central East survey area has more of the popular building types of the 20th century. Forty-two buildings, or 12 percent of the total in the survey area, can be classified as popular building types. Of the earliest popular types there are Bungalows (2) and American Foursquares (4). The predominant popular house type is the Ranch house and Raised Ranch house (22). Some Ranch houses in the survey area date as early as 1936, but most were built in the 1950s. Nine Ranch houses and one Raised Ranch are architect-designed. The other common popular housing type is the Split Level (14). Four of these are architect-designed.

Although the Central East survey area is made up primarily of single-family residences, there are four apartment buildings and three institutional buildings of various styles. These are the American Legion Building (The Art Center), the Highland Park Community House (formerly the Highland Park Women's Club) and the First Presbyterian Church. There are no commercial buildings in this area.

CENTRAL AVENUE/DEERFIELD ROAD SURVEY AREA ARCHITECTURE

There are few high style buildings in the Central Avenue/Deerfield Road survey area. Only 20 percent (22) of the 108 buildings in this area can be classified as high style. Of these, the Craftsman and Colonial Revival styles are most numerous, with a few Tudor Revival style buildings. Architectural high styles represented include: Queen Anne (1), Dutch Colonial Revival (1), Craftsman and Craftsman bungalow (4), Colonial Revival (10), a Gothic Revival Church and a Tudor Revival Parish house.

The character of the area is established by its modest, late 19th to early 20th century vernacular and popular house types built on relatively narrow, urban scale lots on straight streets. These streets were platted by Cleveland and French as early as those east of the railroad tracks. However, the modified grid may have been used to accommodate the existing development which had sprung up across from the railroad station as early as 1860. At that time, besides the station there was a Post Office, express office, a dozen houses, a store, and a saloon on the west side.

The earliest surviving houses in the Central Avenue/Deerfield Road survey area date from the 1870s. Less than 50 percent of the buildings in the survey area were built prior to 1930; 18 of those were built before 1900. The vernacular types found here represent an older building tradition and a scale of town design not widespread in North Shore communities, except around the early train stations and their surrounding business cores. This survey area provides Highland Park with a higher density character unlike the rest of the community.

Less than 30 percent of the buildings (28) are 19th century vernacular house types. This is in strong contrast to the Central East survey in which only 6 buildings are of the 19th century vernacular types. Some of the common vernacular house types in the Central Avenue/Deerfield Road survey area are Gable Front houses and cottages, the most numerous type (18), which includes three with side bays, Gabled and Ell houses and cottages (3), Upright and Wing (1), and L-Form houses and cottages (3).

Of the 20th century popular house types, the early period is represented by Bungalows (6) and American Foursquares (4). Again, in contrast with the Central East area, the popular house types of the post 1930 period are poorly represented here. Although Ranch houses are a popular building type in the Central East area with 22 examples, there are no Ranch houses and only one Raised Ranch in this area. There are five buildings that have been classified as rowhouses and one duplex - small multi-unit residential types.

This area has experienced considerable large scale redevelopment. Of the 32 apartment buildings in the survey area, a majority have been constructed from the 1950s through the present. There are also more non-residential buildings than in the Central East survey area. There are fifteen commercial/office structures, eight of which are modern and built since the 1960s. Non-residential examples include an automobile garage, a drive-up bank, three commercial buildings from the 1920s, seven office buildings, two strip malls, a church, a parish house, and a synagogue. The commercial structures can generally be found along Central Avenue, which is the main entrance to downtown Highland Park from the expressway to the west, or along First Street near Laurel, which is on the edge of the historic business district of the city.

Survey Areas Architectural Styles

The following is a description of the high-style buildings,⁶⁸ 19th century vernacular house types, and 20th century popular house types represented in the survey areas. The most prevalent styles popular before 1900 and associated with the Victorian Era are Italianate and Queen Anne. The more literal historical revival styles most preferred include Colonial Revival, Georgian Revival, Tudor Revival, and French Eclectic. Prairie Style and Craftsman houses are quite prevalent in the area. There are also houses from the modern period, the most prevalent styles being International Style and Contemporary. Among 19th century vernacular types the most common is Gable Front houses. Ranch houses are by far the most prevalent 20th century popular house type. The examples of these styles and types chosen for illustration, are, in most cases, those ranked locally significant. In many cases it was not possible to illustrate all the significant ranked buildings in a particular style because there are so many. In a few other cases a building with less integrity had to be chosen because it was the only surviving example of a particular style. High styles represented by a single building in the Central East survey area which have not been illustrated or discussed, are Spanish Colonial Revival, and Mission. The single Cape Cod house is described as a Colonial Revival cottage.



207 Hazel Avenue, Colonial Revival (c.1925)



1640 Hickory Street, Craftsman (c.1925)



1685 Wincanton Lane, International (1889)

⁶⁸ McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York, NY: Alfred A. Knopf, 1985.

VICTORIAN ERA STYLES

Victorian Gothic Revival

The Victorian Gothic Revival Style, popular in the greater Chicago area from about 1860 to 1880, takes its inspiration from Europe's great medieval cathedrals, which were characterized by verticality, structural expression, and richly carved stonework. The relationship, however, is more sentimental than literal. In Gothic Revival houses steeply pitched gable roofs are often decorated with crisply cut ornamental bargeboard (commonly called gingerbread) or stickwork to suggest the home's underlying framework. Windows are tall and narrow and frequently have pointed arches. Built by local craftsmen, these homes, when they were constructed of wood, were sometimes called "Carpenter Gothic."

The best example of the Victorian Gothic Revival style, located in the Central East area, is at 147 Central Avenue. This house was built by Cornelius Field, a director of the Highland Park Building Company around 1875. Both the Victorian Gothic Revival and Italianate styles were favored by the Highland Park Building Company for its speculative houses. This house was built in two sections, with the west wing a later addition. Old photographs, however, show both in place by 1896. Gothic Revival features include the vertical board and batten wood siding, arched window hoods and square porch supports with capitals. The side wing has porch windows separated by engaged pilasters and a Palladian window in its second-floor mansard roof. This house has been ranked locally significant and is a Highland Park local landmark. It may also be eligible for the National Register under Criterion C, architecture.

The C. S. Soule house at 304 Laurel Avenue is individually listed in the National Register Multiple Property nomination and is also a Highland Park local landmark. The multiple, steeply pitched gables are characteristic of the Victorian Gothic Revival. This house has several large additions and has been aluminum sided.

The third house in the survey area in the Victorian Gothic Revival style is the c.1875 house at 315 Prospect Avenue. It has been ranked locally significant.



147 Central Avenue, Gothic Revival/Italianate (c. 1875)



304 Laurel Avenue, Victorian Gothic Revival (c. 1880)

Italianate

The Italianate style was popular in the Midwest at approximately the same time as the Gothic Revival, from 1860 to 1880, when designers were interpreting architectural precedents in a romantic rather than a literal way. The style was loosely based on the Italian country villa and grew as a reaction to the formal classical ideals that had dominated architecture for 150 years. Italianate houses are generally a full two stories topped by low pitched roofs. They have deep overhanging eaves supported by ornamental brackets frequently found in pairs. Tall narrow windows topped by decorative lintels are common. Most Italianate homes have broad front porches that sometimes wrap around the corner. One principal urban sub-type found in large cities is a frame or brick style with a gable roof and Italianate details.

There are 9 Italianate houses, all located in the Central East survey area. Of these, the following eight are ranked locally significant: 274, 288, and 326 Central Avenue, 1870 Dale Avenue, 1569 Forest Avenue, 217 Laurel Avenue, 325 Prospect Avenue, and 530 Ravine Drive. 326 Central Avenue is one of the individual buildings listed in the National Register as part of the Multiple Property listing and is a Highland Park local landmark.

326 Central Avenue, the 1871 house previously owned by the Highland Park Historical Society, is an excellent example of the Italianate style. It is one of the speculative houses built by the Highland Park Building Company. The brick house combines hipped and gable roofs with paired scroll brackets under the eaves and dentils in the cornice. Windows are topped with brick label molding and segmental arches. There is a widow's walk and enclosed side addition, also with Italianate features. The hipped front entry porch with brackets and wood box columns was a remodeling done in 1910, when the sunroom was also added. The house originally had a wrap-around porch.⁶⁹



326 Central Avenue, Italianate (1871)



325 Prospect Avenue, Italianate (c. 1870)

⁶⁹ Berger, p. 59.

Queen Anne

The Queen Anne style followed the Victorian Gothic Revival and Italianate period. Queen Anne houses were built all over the country from 1880 until approximately 1910. The style was named and popularized by a group of 19th century English architects led by Richard Norman Shaw. Its name, however, is peculiarly inappropriate since the stylistic characteristics have little to do with the Queen Anne period or the formal Renaissance architecture that dominated during her reign (1702-1714). Roots for the style are found in styles prevalent during the Elizabethan and Jacobean periods. It is characterized by asymmetry and irregularity in overall shape, facades, roofs, and footprint. The Queen Anne house often has gables, dormers, round or polygonal towers and wings with full or wrap-around porches. A variety of materials and patterns are used to break up the surface of the walls. Shingles and clapboard are often combined, sometimes with brick masonry. The simpler examples, built after 1893 (reflecting the influence of the World's Columbian Exposition in Chicago), frequently have classical columns and square columns. These later examples are often referred to as Free Classic Queen Anne style houses.

Of the 13 Queen Anne style houses identified, all but one are located within the Central East survey area. The following four are ranked locally significant: 197 Hazel Avenue, 268 Laurel Avenue, 357 Park Avenue, and 1499 Sheridan Road. The Ross Beatty House at 1499 Sheridan Road is individually listed in the National Register and is also a local landmark.

The Ross Beatty House, built c.1895, is a good example of the Queen Anne Free Classic style. Although it has multiple roofs and projecting bays as the Queen Anne style typically has, the symmetrical 1499 Sheridan Road curved projecting front bays with gable roofs place it in the Free Classic subtype. Other classical detailing includes the classical window hoods, molded cornice boards, and round arched windows with keystones.



1499 Sheridan Road, Queen Anne/Free Classic (c. 1895)



357 Park Avenue, Queen Anne (c. 1900)

Shingle Style

The Shingle Style was popular between 1880 and 1900. The most characteristic feature is the use of continuous wood shingles cladding the roof and walls and wrapping the house like a skin. They are similar to Queen Anne houses in being usually asymmetrical, with irregular, steeply pitched roof lines having cross-gables and multi-level eaves. Large porches are common.

There are five Shingle Style buildings, all located in the Central East survey area, of which one is ranked locally significant. The house at 1894 Lake Avenue was built c. 1900. It has wood shingles on the second and third floors with wood clapboard on the first floor. The recessed front entry porch has a pedimented canopy with scroll brackets and battered (flared at the bottom) porch supports. The second-floor window is similar to a Palladian window configuration with two double hung windows and a center wood fanlight panel.



191 Laurel Avenue, Shingle/Queen Anne (c. 1890)



1894 Lake Avenue, Shingle/Queen Anne (c. 1900)

HISTORICAL REVIVAL STYLES

Classical Revival

The Classical Revival style building is typically characterized by a full-height porch with its roof supported by classical columns and topped by a pediment, although some Classical Revival houses have smaller one-story porches supported by classical columns, only surrounding the front door. Typically, the facade is symmetrical, with a center entrance. A revival of interest in classical models began after the World's Columbian Exposition, held in Chicago in 1893. It was attended by hundreds of thousands of visitors. The fair's planners mandated a classical theme, and when built, its buildings and public spaces were widely photographed. As a result, the revival of classical styles became fashionable throughout the country into the 1920s, especially for prominent public and commercial buildings like museums and banks. The architects who had received classical training at the Ecole des Beaux Arts in Paris contributed to the influence of this style.

There are seven Classical Revival buildings, all in the Central East Survey Area, of which three have been ranked locally significant. They are 1559 Forest Avenue, built c.1895, 1764 Lake Avenue, built c.1915, and 162 Laurel Avenue, built c.1905. Although these three Classical Revival buildings are the most architecturally significant, a more typical example of the style, one built in 1928 that had a tall porch with a roof supported by two-story columns, was located at 91 Hazel Avenue. It has been demolished.



1559 Forest Avenue, Classical Revival (c. 1895)



162 Laurel Avenue, Classical Revival/Colonial Revival (c. 1905)

Colonial Revival

The Colonial Revival style dates from the 1876 centennial celebration until the mid- 1950s. Shepherded in by a wave of patriotism, nostalgia and by incidents such as the 1963 demolition of the celebrated John Hancock House, which shocked New England and the rest of the country,⁷⁰ it became the most popular historical revival style throughout the country until after World War II. Many people chose Colonial Revival architecture because of its basic simplicity and its patriotic associations with early American 18th-century homes. Whether derived from stately red brick Georgian examples or more modest clapboard buildings, most of these buildings are symmetrical and rectangular in plan; some have wings attached to the side. Detailing is derived from classical sources, partly due to the influence of classicism that dominated the prominent exhibition buildings at the 1893 World's Columbian Exposition. Many front facades have classical -- temple-like -- entrances with projecting porticos topped by a pediment. Paneled doors flanked by sidelights and topped by rectangular transoms or fanlights are common, as are multi-pane double-hung windows with shutters. The variety for the sake of variety typical of the Queen Anne style was losing its attraction, and a more literal interpretation of historical styles began to take the place of the more romantic traditional styles of the 19th century. Streetscapes began to have a sedate air as blocks of quiet symmetrical facades lined suburban streets. Many Ranch houses built in the 1950s have Colonial Revival details. There is a revival of the traditionalism exhibited in the Colonial Revival style even in the 1990s with some "Neo-Colonial" houses being built.

Colonial Revival is by far the most popular style, with 80 examples in the survey areas. Of these, 70 are located within the Central East survey area and 10 within the Central Avenue/Deerfield Road survey area.



180 Laurel Avenue, Colonial Revival/Craftsman (c. 1920)



1643 Linden Avenue, Colonial Revival (1924)

⁷⁵ Massey, James C. and Maxwell, Shirley. "Early Colonial Revival" *Old House Journal*, March-April, 1990. p. 45.

The earliest Colonial Revival house dates from about 1895, with the most recent being from the 1970s. Half of these were built from the 1920s through the 1940s when the North Shore enjoyed its greatest population growth. The following 15 buildings in the Central East survey area were ranked locally significant: 160 Central Avenue; 1540 Hawthorne Lane; 1707 and 1729 Lake Avenue; 67, 133, and 180 Laurel Avenue; 1615 and 1643 Linden Avenue; 426 Ravine Drive; 1375, 1391 and 1523 Sheridan Road; 1380 and 1442 Waverly Road.

Locally prominent architect Robert Seyfarth designed the Churchill House at 1375 Sheridan Road in 1919.

Basically rectangular, the facade is organized into a main, symmetrical section with five bays, with a side section of the same height. The house is wood shingle and has multi-light wood double-hung windows throughout. A notable feature is the classical broken pedimented front entry with engaged pilasters. Another characteristic Colonial Revival house is the 1924 brick house with slate roof at 1643 Linden Avenue. This two and ½ story house has a gabled front entry portico with Doric columns. The entry door has a fanlight and multi-light sidelights.

There are also gable-roofed dormers in the front, and fanlight attic windows in the side gables. As is typical of the Colonial Revival style, windows are wood, double hung, six over one lights (an upper sash divided into six panes of glass and a lower sash with a single large pane).

One of the Colonial Revival houses in the Central Avenue/Deerfield Road Survey Area, at 1660 Second Street, is ranked locally significant. Built c.1920, it is basically symmetrical with a central front entry porch with brick piers and wood entablature. There is a projecting central bay on the second floor with engaged pilasters.



1660 Second Street, Colonial Revival (c. 1920)

Dutch Colonial Revival

The Dutch Colonial Revival Style is a sub-type of the Colonial Revival Style, marked by a gambrel roof, with a double slope on each side of the building. Generally faced in wood clapboard or shingles, it is derived from early Dutch houses built in the northeastern United States in the 18th century. Dutch Colonial Revival houses were built over a long period, as were other Colonial Revival homes--from the 1880s through the 1950s. Most have a symmetrical front facade and a classical entry portico. Those with the gambrel facing the street tend to be earlier, dating from the late 19th and early 20th centuries, while those with side facing gambrels and a broad front dormer were very popular during the 1920s.

There are ten buildings in the Dutch Colonial Revival style in the Central East survey area, one in the Central Avenue/Deerfield Road Survey Area. Of these, 160 Park Avenue, the coach house originally part of the 147 Central Avenue property, and 440 Ravine Drive, are ranked locally significant.

Built in about 1925, 440 Ravine Drive is a good example of the side facing gambrel roof type. The front facade of this red brick house is nearly symmetrical and is tall and imposing, similar in scale to many Georgian Revival homes. It has a front entry portico with a gable roof and Doric columns. There is a gable roof central dormer with ten over one double hung windows, and other multi-light windows throughout. The detailed brickwork is a common feature. There are brick quoins, soldier courses, lintels, keystones, and sills, as well as prominent brick chimneys on each gambrel end.

The Dutch Colonial Revival house at 1515 Sheridan Road has a front facing gable. It is typical of those constructed in the late 19th Century. The Bournique speculative houses at Linde designed in 1915 by Highland Park architect Robert Seyfarth reflect a more personalized interpretation of front-facing Dutch Colonial residential architecture.



440 Ravine Drive, Dutch Colonial Revival (1925)



1515 Sheridan Road, Dutch Colonial Revival (c.1890)

Georgian Revival

Georgian Revival, as practiced in Highland Park by several nationally prominent architects, is a grander variation on the Colonial Revival style. Georgian was the dominant style in England and in the colonial cities of the eastern United States for most of the 18th century. Typical Georgian Revival homes are stately, rectangular, and often sheathed in red brick. This style was generally popular in the U.S. for estate houses from the turn of the century until the Depression. A Georgian facade is symmetrical and often emphasized by a pedimented projecting pavilion. Sometimes the front entrance, which is typically located in the center of the pavilion, is surrounded by a one story, columned porch. A Palladian window (three-part window with a round arched sash in the center, flanked by two, often shorter, double hung sash) may be found above the pavilion. Other classical details, such as dentils, modillions, and pilasters are prevalent. Georgian Revival homes generally do not have full temple fronts like Classical Revival residences.

There are seven buildings in the Central East survey area classified as Georgian Revival, and all are ranked as locally significant. One is the Highland Park Woman's Club. The rest are houses. Each Georgian Revival building is located in the Central East Survey Area. They are: 200 Hazel Avenue, designed by Pond and Pond about 1909; 1535 Knollwood Lane; 303 and 433 Ravine Drive; 1991 Sheridan Road; 1418 Waverly Road, designed by Ernest Grunsfeld, Jr. in 1933; the 1930 Ernest Loeb House at 1425 Waverly, designed by Arthur Heun. The Ernest Loeb house is individually listed in the National Register.

The house at 303 Ravine Drive, built in 1908, is an early, expression of the Georgian Revival style which was popular in Highland Park from 1905-1930. The symmetrical facade of the building features a prominent central bay. The entry has engaged pilasters and large brackets. There is a Palladian window with multi-panes over this entry. Under the hipped roof are wood modillions. The windows are six over six and four over four wood double-hungs with shutters. There is an open side porch with large Tuscan column and trellis. The architectural quality of this design and its excellent integrity may make this house eligible for individual listing in the National Register under Criterion C for architecture.



200 Hazel Avenue, Georgian Revival/Craftsman (1916)



1535 Knollwood Lane, Georgian Revival (c. 1925)

The Ernest Loeb House at 1425 Waverly Road, designed by Arthur Heun, is an excellent, relatively literal example of the Georgian Revival style. It is a 2 ½-story brick house with a slate, hipped roof. The main section of the house is symmetrical with wings to the north and south. There is a projecting central bay with a round window in its pediment which is a typical Georgian Revival feature. The front door has a fanlight with radial muntins and sidelights. Windows are wood double-hungs, in various multi-light configurations. Other Georgian Revival features include dentils and shutters. The landscape is by Jens Jensen and includes indigenous plantings, soft, curving paths of native fieldstone, and beds terraced with fieldstone. It is one of the finest examples of the many residential landscapes Jensen designed in Highland Park.



1418 Waverly Road, Georgian Revival (1933)

The house at 1418 Waverly Road, across the street, was designed in 1933 by Ernest Grunsfeld, Jr. Its massing is typically Georgian Revival, featuring a symmetrically balanced facade with central entry and a projecting bay topped by a pediment. But the home's overall simplicity and the layered limestone surrounds around the windows and front entrance suggest the influence of the Art Deco movement. The cream-colored Roman brick with no wood moldings is different from the usual red brick with painted white window trim and dark shutters typically found on Georgian Revival homes. This house is noteworthy for its original interpretation of a traditional form.

Tudor Revival

The Tudor Revival style is based on a variety of late medieval models prevalent in 16th century Tudor England. Although there are examples dating from the mid-1890s, the style was particularly popular during the 1920s, into the 1930s. Associated with the country's early English settlers, it was second in popularity only to Colonial Revival. All sizes of English homes appealed to the American family. The English manor house served as a prototype for estate houses, and the Cotswold cottage offered a romantic alternative for those looking for comfort in a smaller home. Tudor Revival houses are typically brick, sometimes with stucco. Half timbering, with flat stucco panels outlined by wood boards, is common. The stucco is a veneer, however, unlike that found on the Tudor precedent. The style is characterized by steeply pitched gable roofs and tall narrow casement windows with multiple panes or diamond leading. The front door may have a rounded arch or flattened pointed (Tudor) arch. Many examples feature prominent exterior stone or brick chimneys. Tudor Revival houses tend to have an irregularly shaped footprint.

There are 28 buildings in the Tudor Revival style (25 in the Central East survey area), of which 18 are ranked locally significant. They include: 186 Hazel Avenue; 54, 80, 100, and 111 Laurel Avenue; 170, 175, 256, 417, and 500 Ravine Drive; 1617 and 1641 Ravine Terrace; 1379 Sheridan Road; 1419, 1426, 1441, and 1447 Waverly Road. The Granville-Mott house at 80 Laurel Avenue by Tallmadge and Watson is listed in the National Register. The General Robert E. Wood house at 54 Laurel Avenue, now the Highland Park Senior Center, is a Highland Park local landmark designed by William Mann in 1930. It and 1419 Waverly by Howard Van Doren Shaw are excellent candidates for individual listing in the National Register under Criterion C for architecture.

The General Robert E. Wood House at 54 Laurel Avenue is a characteristic Tudor Revival design with steeply pitched gable roofs. Built in 1930, it combines a random ashlar stone facade with a brick, half-timbered wing. There are prominent stone chimneys, a slate roof, and metal casement windows. Some windows have diamond leading and most have square, stone window hoods with drip molds. The architect was William Mann, a Highland Park resident, who was responsible for designing many large North Shore homes. Changes to the house when it was converted to the Highland Park Senior Center in 1974 were minimal and were sympathetic to the original character of the 54 Laurel Avenue building.

The Granville-Mott House at 80 Laurel Avenue was designed by the architectural firm of Tallmadge and Watson, which is frequently associated with Prairie Style architecture. It is a Tudor Revival design with Prairie features. The Tudor style is expressed in the stucco exterior with half-timbering and the projecting front entry bay with steeply pitched gable roof. Wide overhangs, windows to the cornice line, and the band of leaded glass windows across the center front suggest the Prairie influence.



54 Laurel Avenue, Tudor Revival (1930)



80 Laurel Avenue, Tudor Revival (1915)

Another important Tudor Revival house in the Central East survey area is located at 1419 Waverly Road. It was designed by the nationally prominent architect, Howard Van Doren Shaw, in 1928. This large brick residence has a series of front facing gable roofs intersecting the main wood shingle roof, and a prominent central chimney. There is a curved arch front entry with stone quoins and multi-light wood casement windows. Shaw, who lived in Lake Forest, was the Midwest's foremost architect of country houses of his generation. Many important architects, including David Adler, trained in his office. This building may be eligible for individual listing in the National Register under Criterion C for architecture.

111 Laurel Avenue, designed c.1915 by Max Dunning, has some handsome Tudor Revival features. The projecting front bay has a steeply pitched gable roof with a smaller, corner bay with rounded corners. This bay has stone coping and metal casement windows. There is a recessed front entry under a stone flanged segmental arch resting on stone Corinthian columns. The roof dormers also have flanged segmental arches. Max Dunning is best known for having participated in the design of the American Furniture Mart Building at 680 N. Lake Shore Drive in Chicago.



111 Laurel Avenue, Tudor Revival (1916)



175 Ravine Drive, Tudor Revival (1924)

Collegiate Gothic Revival/ English Gothic Revival

As distinguished from Victorian Gothic Revival architecture, the Collegiate Gothic style was patterned after the late-Gothic universities of England, especially Oxford and Cambridge.⁷¹ It was popularly used for North American universities and other institutional buildings including churches, beginning in the late 19th century through the 1920s. It is typically characterized by towers and battlements with engaged buttresses and crenellations. Windows and door openings have Gothic (pointed) or Tudor (flattened) arches; some may have drip molds. Institutional buildings are frequently ashlar stone, or brick with stone trim, string courses, and window surrounds.

There is only one building, located in the Central East survey area, in the Collegiate Gothic Revival style, but the building is a prominent example by a distinguished architectural firm. It is the Highland Park Presbyterian Church at 330 Laurel Avenue, designed by Charles Frost of Frost and Granger in 1911. A brick building, it has stone window and door trim, and stone string courses. The church tower has brick buttresses surrounded by stone bands as the tower decreases in size, and gothic windows. The entrance is capped by a molded stone arch. The Chancery was designed by Thomas Tallmadge.

The Bethany United Methodist Church at 1696 McGovern is English Gothic Revival, located in the Central Avenue/Deerfield Road survey area. Built in 1927, the brick church has a steeply pitched slate gable roof intersected by cross gables. The front has a large three-part lancet stained-glass window. The parapet is topped by a stone crucifix. On the sides there are brick buttresses between pairs of lancet stained glass windows. Limestone detailing around doors and windows exists throughout.



Highland Park Presbyterian Church, 330 Laurel Avenue, Collegiate Gothic Revival (1911)



Bethany United Methodist Church, 1696 McGovern Street, Collegiate Gothic Revival (1927)

⁷¹ John C. Poppeliers, *What Style Is It?* Washington D.C.: The Preservation Press, 1983. p. 40.

French Eclectic

Although never as popular as Colonial or Tudor Revival, there are several French Eclectic homes in Highland Park. The style was fashionable in the 1920s, when many Americans who had served in France during World War I returned with first-hand familiarity with French prototypes. In addition, numerous American architects who designed these homes had received training at the Ecole des Beaux Arts and came back to America ready to apply the formal approach to architecture that they had learned. The 1920s were a time when a number of photographic studies of modest French homes were published, both in architectural journals and popular magazines, providing architects and builders with many models to draw from.

Stylistic features that characterize French Eclectic architecture include stucco or brick masonry walls and tall steeply pitched hipped or mansard roofs. The mansard roof, built throughout Paris during the mid-19th century, is designed with a steep double pitch to allow for an extra full floor of living area.

There are two sub-types of French Eclectic architecture. The first is usually rectangular and symmetrical. In this type, the massive roof with its ridge paralleling the front of the house dominates, and the front and rear facades are symmetrical with a center entry. Frequently, wings are added to the sides of the main block. French classical manor houses provide the prototype. The second, more common, sub-type is asymmetrical, usually L-shaped in plan, with an off-center doorway frequently located in the corner in a prominent cylindrical tower topped by a steep conical roof. Sometimes these homes, patterned after rural Norman farmhouses, contain half timbering.

There are nine buildings in the French Eclectic style in the Central East Survey area. The following four are ranked locally significant: 185 Hazel Avenue; 1610 Linden Avenue; 1627 Ravine Terrace; and 1412 Waverly Road. All of the French Eclectic houses are located in the Central East Survey Area.

The French Eclectic house at 185 Hazel Avenue was built in 1926 and, although not symmetrical, reflects some characteristics of the first type of French Eclectic. The feature that particularly defines it as French Eclectic is its steeply pitched hipped roofs with dormers projecting up through the roofline. Of additional interest is the decorative brickwork resembling quoining at the cornice and surrounding the windows and doorframe, and the massive brick chimney with chimney pots.



185 Hazel Avenue, French Eclectic (1926)



1412 Waverly Road, French Eclectic (1937)

Italian Renaissance Revival

Although the Italian Renaissance Revival style was not as popular as other revival styles, there are examples found around the country. They were built between 1910 and 1930. This style differs from the earlier Italianate style that was popular in the 1860s and 1870s in two basic ways: buildings constructed in this style are somewhat more literal interpretations of Italian architecture, and they were generally designed by architects rather than being built from pattern books by local builders. The close resemblance to Italian architecture was possible because improved printing technology made photos of these buildings easily accessible to the reading public. Unlike Italianate houses, which were often built of wood, Italian Renaissance Revival buildings were constructed of brick or stone masonry. As is true of Tudor Revival buildings, the perfection of brick veneering techniques after World War I made even modest examples of the style possible.

One type of Italian Renaissance Revival house is “U” shaped, with front-facing wings flanking the main body of the house. It is long, low and typically symmetrical. Sometimes these houses are rectangular with flat roofs; more of this sub-type of Italian Renaissance Revival architecture may be found in homes in Evanston and Wilmette. Roofs tend to be hipped with a low pitch, covered in ceramic tile. They have broad eaves and are supported by deep brackets. Upper story windows are generally smaller and less elaborate than the large arched openings beneath them, on the first floor.

There is one very good example of the Italian Renaissance Revival style, located in the Central East survey area. Located at 219 Ravine Drive and built in c. 1925, it is ranked locally significant. It features the typical ceramic tile roof and stucco walls characteristic of this style. There are also round, blind arches over the entry doors which are French doors.



219 Ravine Drive, Italian Renaissance Revival (1923)



219 Ravine Drive, Italian Renaissance Revival (1923)

Craftsman and Craftsman Bungalow

The Craftsman style is generally characterized by low-pitched roofs with deep overhanging eaves, exposed rafter ends, decorative brackets or knee braces under shallow gable roofs, dormers and a deep front porch. Windows are frequently double hung sash with three panes in the upper sash and one in the lower. Craftsman detailing was frequently combined with the bungalow form, and Craftsman Bungalows, inspired by the work of California architects Greene and Greene, were widely published in architectural journals and popular home magazines of the day. Plans were often included in articles about the style, and the Craftsman Bungalow became one of the country's most popular house styles during the teens and twenties. Unlike the Italianate, Victorian Gothic Revival and Queen Anne buildings that preceded them, these homes were designed for households without servants and had simple detailing. Craftsman houses often share similar characteristics with Tudor Revival style houses. Both styles have English roots, with the Craftsman style growing out of the Arts and Crafts Movement. Although they were built into the 1920s, Craftsman homes were particularly popular between 1901 and 1916 when the architect and furniture maker Gustav Stickley published his magazine, *The Craftsman*.



1840 Crescent Court, Craftsman/Tudor Revival (c. 1915)

There are 18 buildings in the survey area that are in the Craftsman style, of which 14 are located within the Central East survey area. Of these, seven have been ranked locally significant. They are: 215 Central Avenue; 1840 Crescent Court; 169 Laurel Avenue; 255 Park Avenue; 144 and 416 Ravine Drive; and 1451 Waverly Road, c. 1910, designed by Dwight Perkins.

The house at 1840 Crescent Court (originally Circle Avenue) was built for B.A. Fessenden, c.1897, and has several characteristic Craftsman features. These include the use of stucco on the exterior walls and the exposed 1840 Crescent Court rafter tails. The front entry is recessed under a brick arch and the front door is wood paneled with three multi-light windows. The use of multi-light metal casement windows is a common Tudor Revival feature. A unique feature of this house is its wood shingle roof which wraps around the eaves. The brick chimneys are highly decorative, with panel inserts. This building, because of its characteristic features and excellent integrity would be eligible for individual listing in the National Register under Criterion C for architecture. It has excellent integrity.

Dwight Perkins designed 1451 Waverly Road in about 1910 for the Samuel Parker Johnston family. Perkins, whose work embodied the simple geometric forms of Prairie School architecture, was especially well known for his school designs. The Johnston House is a mix of the Craftsman style with Tudor Revival features. The brick and stucco exterior and the round arch canopy over the front door with scroll brackets suggest the Craftsman style. There is a projecting, full height gable roofed entry bay with arched window. Bands of windows and horizontal emphasis reflect Prairie influences. The multi-light casement windows are found in Prairie but are also characteristic Tudor Revival features. This house would potentially be eligible for listing in the National Register under Criterion C for architecture.

Prairie

The Prairie style of architecture, practiced by Frank Lloyd Wright, is generally regarded as America's first indigenous residential architectural style. It takes inspiration not from historical precedents but from the Midwest's most characteristic natural feature, the prairie. Hence, the horizontality of the Midwest landscape is emphatically expressed in Prairie houses. Identifying features of Prairie Style architecture include low pitched roofs with wide overhangs, flat stucco or brick wall treatment, casement windows (frequently leaded) clustered in horizontal bands, and brick detailing in geometric patterns. Prairie Style buildings sometimes have a massive quality, as if rooted to the earth.

There are ten Prairie Style buildings, all located in the Central East survey area, and all of them are ranked locally significant. There are four by Frank Lloyd Wright, who initiated the style. The George Madison Millard House, 1906, at 1689 Lake Avenue, the Mary W. Adams house, 1905, at 1923 Lake Avenue, and the Ward Winfield Willits House, 1902, at 1445 Sheridan Road are all individually listed in the National Register of Historic Places, the first two as part of the Multiple Resource nomination. The fourth Wright building is the Willits Gardener's Cottage and Stables, whose interior was later remodeled as a single family house. There are two buildings by prominent local Prairie Style practitioner, John Van Bergen, who worked in Wright's office before practicing in Highland Park. They are located 1635 Linden Avenue and 344 Elm Place. Another, at 1570 Hawthorne has been demolished. The other Prairie Style buildings are 280 Laurel and 430 Prospect Avenue; the latter is an excellent example of a "Prairie box,"⁷² a squarish massed building with Prairie features.

The 1902 Ward W. Willits House is considered "the first great masterpiece among the Prairie houses" by Vincent Scully, architectural historian. It introduced Wright's use of the cruciform plan which was used repeatedly by him through the 1930s. This house exemplifies characteristics which became typical Prairie Style features: broad overhanging eaves, continuous horizontal banding with offsetting verticals, continuous ribbons of art glass windows, repetitive use of rectangular forms in plan, and a sense of organic unity. It contains 115 Wright designed art glass windows. All are original except for some on the first-floor front which are reconstructions installed when the historic windows were removed and donated to the Chicago History Museum. The Willits House was Wright's first design in the northern suburbs and one of his most important Prairie Style works.⁷³



280 Laurel Avenue, Prairie (c. 1910)



Ward W. Willits House, 1445 Sheridan Road, Prairie (1902)

⁷² McAlester p. 439.

⁷³ Ward Winfield Willits House National Register Nomination, Section 8, p.1.

The 1905 Mary W. Adams House at 1923 Lake Avenue is a more modest example of Wright's early Prairie Style houses. It uses the typical modified cruciform plan established in the Ward W. Willits House. Typical Prairie characteristics include the stucco exterior with horizontal wood banding, broad overhanging eaves, and the bands of second story windows. This house, which has been restored, is an excellent example of Wright's work during the most important decade of his design career as a Prairie Style architect

1635 Linden Avenue is a later Prairie Style house by John Van Bergen. Built in 1925, it is a Prairie box in its massing. Van Bergen designed homes in the Prairie Style into the 1930s when it was no longer fashionable. Significant features include the central entry porch with hipped roof and stone supports, broad overhanging eaves, and the use of stratified limestone on the facade from the base of the first floor up to the sills of the second-floor windows. This may be the first use of stratified Wisconsin limestone by Van Bergen in Highland Park after World War I. Prior to moving to Highland Park in 1635 Linden Avenue 1919, Van Bergen had designed several small residences in the western suburbs, particularly Oak Park.

The house at 280 Laurel Avenue, c.1910, is another example of a house with Prairie Style features. The stucco house has half timbering throughout, much of it forming horizontal bands. The side entry porch has battered supports and an arched doorway with sidelights. This house may be eligible for individual listing in the National Register under Criterion C for architecture.



Mary W. Adams House, 1923 Lake Avenue, Prairie (1905)

MODERN STYLES

Modern is a catch all term for a variety of buildings that are simple, geometric in shape, generally have flat roof and feature little applied ornament. Buildings all over the world are typically called Modern and may date from the 1930s through today.

There are numerous houses in Highland Park and many in the Central East Survey Area and the Central Avenue/Deerfield Road Survey Area that fall under the broad umbrella of Modern. Some are more closely related visually to the architecture of the International Style, related to the architecture of Le Corbusier, Walter Gropius and Ludwig Mies van der Rohe; others are more Wrightian, influenced by the Usonian houses that Frank Lloyd Wright was first designing in the mid-1930s. Others have shed roofs and are quite different from both International Style and Wrightian houses. All of these styles were, and continue to be, thought of as Modern. Given the complexity of stylistic nuances, for purposes of this survey many buildings that have no association with traditional buildings, don't fall into a neat category and are best classified as Modern.

International Style

The International Style was originally developed in Europe in the 1910s and 1920s by Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe and numerous other architects from all over the world. The work of these architects was celebrated in the 1932 Exhibition, "Modern Architecture International Exhibition" curated by Philip Johnson and Henry Russell Hitchcock at the Museum of Modern Art (MoMA). Its catalogue, *The International Style*, was widely read and the precepts defining the International Style had lasting international influence, setting the stage for modernism.



103 Prospect Avenue, International (1996)

Fleeing Nazi repression developing in Germany and throughout Europe during the 1930s, some of the practitioners of the International Style emigrated to the United States. Gropius settled in Boston and Mies van der Rohe, in 1938, settled in Chicago. Carrying with them the functional approach to industrial design that was practiced at the Bauhaus in Weimar and Dessau up until 1933, these men developed their own style of architecture when they arrived in the United States. It influenced the work of countless other architects whose work regularly won awards and whose designs were regularly featured as *Architectural Record* houses in their yearly issue. The residential architecture is characterized by flat roofs, planar wall surfaces and a lack of any applied ornamentation. Many of the houses were white, stuccoed, with flat walls. These homes, that are described as exemplifying the International Style, are generally low in profile but may stand two or even three stories, are asymmetrical, geometric in form, and often incorporate a considerable amount of glass in their designs. They are elegant in their attention to proportion and detailing. Those that are predominantly steel and glass, rectangular and modular in appearance, and sometimes machine tooled in their precision, are typically referred to as Miesian. This is because of their strong resemblance to the structuralist approach of Mies van der Rohe. Miesian designs are a variation of International Style architecture.

There are 19 residential buildings and one meeting hall in the Central East survey area that have been classified as International Style and all have been built after 1950. Some of them have already been recognized for their architectural importance, having won awards and/or having been designed by highly regarded architects: 1575 Hawthorne Lane, built in 1961, 65 Prospect Avenue, built in 1963 by Keck and Keck; 103 Prospect Avenue, by Ernest A. Grunsfeld III, known as Tony, and 162 Prospect Avenue built in 1959 by Milton

Schwartz. International Style houses in Highland Park in the 1950s and 1960s were often wood or brick, quite different from the simple white houses popularized by Gropius, Le Corbusier and, in California, Richard Neutra. In the 1990s, there was a resurgence of interest in early International Style houses that were stuccoed and resembled 1930s houses, like the Henry Dubin House in Ravinia (brick but painted white) and the houses featured in MoMA's 1932 exhibition. Architect Tony Grunsfeld designed several of the International Style houses of the 1990s.

The crescent-shape brick house designed for Milton Hirsch at 65 Prospect in 1963 by Keck and Keck is an excellent example of an International Style House. It has a flat roof, is geometric in shape and features no applied ornamentation. Although the front is sheathed in brick (natural, not painted white), windows are located all along the east side of the house facing the lake.

The house at 103 Prospect, designed in 1996 by Tony Grunsfeld, with its flat roofs and planar surfaces exemplifies the renewal of interest in International Style architecture that took place in Highland Park in the 1990s.

The Legion Memorial Hall Building (currently The Art Center) at 1957 Sheridan Road is an example of an International Style non-residential building. This 1950 design is by Bertram Weber. The building with its pared-down appearance features a central entrance bay with a wall of glass. The stone copings emphasize the building's horizontality. The original name, "Legion Memorial Building" is incised at the top of the central bay. The building was sympathetically remodeled to accommodate its use as Highland Park's art center.



162 Prospect Avenue, International (1959)

Miesian

There are three residences in the Central East survey area that have been classified as Miesian: 70 Prospect Avenue, 1540 Hawthorne Lane and 1401 Waverly Road. The properties at 70 Prospect and 1401 Waverly are ranked locally significant.

The house at 70 Prospect is simple and rectangular with building expressed on the exterior, vast expanses of glass and a flat roof. It is painted white like Mies van der Rohe's iconic Farnsworth House in Plano, Illinois.

The house at 1401 Waverly Road, by Tony Grunsfeld (Ernest A. Grunsfeld III), features an effective solution he developed to the problem of siting a house on a bluff or ravine. The houses are built "upside-down, that is, although they appear to be one story from the front approach, they actually have a lower bedroom level below, built into the bluff edge. This house is L-shaped in plan and the center entrance has a glass wall with a raised center roof section having small windows. The 1401 Waverly Road landscape design for this property was also done by noted designer Gertrude Kuh, who frequently worked with Grunsfeld and his father.⁷⁴



70 Prospect Avenue, Miesian (1969)



1401 Waverly Road, Miesian (1959)

⁷⁴ Berger, p. 38.

Wrightian

As the name implies, Wrightian describes buildings designed in the style of Frank Lloyd Wright. It refers to those homes built from the mid-1930s through today that embody the visual characteristics associated with the architecture of Wright and his Usonian houses dating from 1936. They are typically buildings with a horizontal emphasis and broad overhangs. Though they may be more than a single story, they have a low profile. Considerably more simplified than Wright's earlier Prairie style, these houses incorporate wood, stone, brick and natural materials, rather than steel, glass or flat stucco walls into their designs. They often include broad areas of glass, but their edges are not as crisp as International Style buildings, and industrial materials such as steel are rarely used and never expressed. These homes are closely related visually to Wright's wood, brick and glass Usonian homes of the 1930s through the 1950s than to his earlier Prairie style residences.

There are eight houses in the Central East survey area that have been classified as Wrightian. Of these, five have been ranked locally significant: the 1950 house at 166 Park Avenue by Paul Schweikher; three houses built in 1954-55 by Dubin and Dubin at 229, 233, and 239 Park Avenue; and 511 Ravine Drive, built in 1946.

239 Park Avenue was one of three houses built in 1954-1955 and designed by Dubin and Dubin. It illustrates the Wrightian style in its long and low horizontal massing, and its use of brick and vertical wood siding. The eaves have a deep overhang and the recessed front entry has a sidelight.



233 Park Avenue, Wrightian (1955)



239 Park Avenue, Wrightian (1954)

Shed Style

One variation of Modern came to be popular in the 1970s, though it persisted into the 1990s. Its character-defining feature was the shed roof. Sometimes the style is referenced as the “Shed”, which Virginia McAlester calls it in her *Field Guide to American Houses*.⁷⁵ It has bold diagonal roofs and vast expanses of glass. The style was launched in the late 1960s in the development of Sea Ranch, a community 125 miles north of San Francisco. The architects, who gained fame for the development and whose work had widespread influence throughout the United States, were Charles Moore and Joseph Esherick.



1784 Linden Avenue, Modern (1957)



1985 Dale Avenue, Modern (1977)

⁷⁵ Virginia Savage McAlester. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 2014.

Contemporary

The term contemporary tends to generally mean “occurring at the same time”. In architecture, that definition applies in the sense that Contemporary means what was currently popular in the 1950s and 1960s. It may be described as mainstream modern, traditional in shape but without any features based on historic sources. Virginia McAlester describes the style as “Contemporary Ranch.”⁷⁶ A Ranch house, like a split level or a Four-square or a bungalow, is a building type that consists of a particular shape. A Ranch house is one that is a single-story long, low house. The Contemporary style that was popular during the 1950s and the 1960s generally applies to Ranch houses but also to split levels. They were typically constructed by builders but were sometimes designed by architects.

Like other styles, Contemporary houses are defined by stylistic characteristics. The Contemporary house is rectangular or L-shaped. It has a broad, low-pitched hip or gable roof without dormers. Moderate to wide overhangs are common. It may be wood shingled or clapboard, brick and wood. The garage is attached, incorporated as part of the house, consisting of one or two bays and generally faces the front. Its front door may be high style with a decorative geometric design. The front entrance is off center, frequently accessed by a covered walkway that may be an extension of the garage roof. Sometimes it is obscured. The door itself tends to be plane and flush or may have one window or three windows set on the diagonal or have geometric detailing. It may consist of a single door or double doors. Some Contemporary houses have a sidelight or sidelights adjacent to the door. Windows take many forms, but a large number of contemporary houses include picture windows—a single fixed pane flanked by operable side windows⁷⁷ or large bay windows. These light the living room. Contemporary houses frequently have metal (or sometimes wood) casement windows; they made up of vertical sash with four horizontal panes or rows of tall vertical panes. Windows at the front sometimes consist of a horizontal row of small clerestory windows. They light bedrooms on the interior. Corner windows were popular. There are typically sliding floor-to-ceiling aluminum doors opening onto a patio at the rear. Some contemporary houses had wrought iron or stone decorative elements incorporated in their design. There are 57 properties in the survey area that have been classified as Contemporary, of which 46 are located within the Central East survey area and 11 within the Central Avenue/Deerfield Road survey area.



64 Ravinoaks Lane, Contemporary (1957)



105 Sycamore Place, Contemporary (1958)

⁷⁶ Ibid, 596.

⁷⁷ The picture window is an adaptation of the “Chicago Window” favored by Chicago School architects including Louis Sullivan and Holabird and Roche in their designs for late 19th and early 20th Century commercial buildings.

Postmodern

Postmodern architecture developed as a reaction to the simple, sometimes sterile approach to modern architecture, especially the austerity of the International Style. The style became somewhat popular after the 1966 publication of the acclaimed book, *Complexity and Contradiction in Architecture* by Robert Venturi. His book promoted new design that incorporated elements borrowed from buildings of the past. Street Venturi's response to Mies van der Rohe's dictum "Less is More" was "Less is a Bore."⁷⁸ In Postmodern buildings, historical elements were typically added in new and different ways. Classical features were appropriated from historic buildings and used in creative, sometimes playful, ways. Sometimes several architectural styles were combined in a single building. Although a broader scale was typical, even when historic elements were creatively combined there tended to be a consistency of scale in Postmodern buildings.

The style remained popular for approximately 30 years. Postmodern architecture was more prominently found in commercial and civic buildings. There are few residences that boldly embrace Postmodernism. There are three buildings categorized as Postmodern in the survey area: all were constructed in the 1990s. 874 Central (the Central Avenue Synagogue) is located within the Central Avenue/Deerfield Road survey area. The houses at 1371 Sheridan Road and a house by prominent east-coast architect Peter Gluck at 1997 Lake Avenue are within the Central East survey area. Although the design of the Lake Avenue house doesn't draw from historic sources, a variety of materials are used, and the massing is complex.



874 Central Avenue, Postmodern (c. 1992)



1997 Lake Avenue, Postmodern (1997)

⁷⁸ McAlester, 665.

Neo-Traditional

Neo-traditional architecture references architecture that mimicked the past. In the 1970s and 1980s and 1990s, after the interest in modernism taste shifted so that Post Modernism became popular in non-residential architecture, Neo-traditional styles were built throughout the country in the design of houses. It is thought that the renewed interest in earlier architectural styles was nurtured by the country's celebration of the U. S. Bicentennial of 1776 as well as the burgeoning national interest in the historic preservation movement. European and American prototypes were of great interest. The style took many different forms, ranging from Neo-Colonial and Neo Shingle-style for those wishing a connection to early American architecture, Neo-French and Mansard for those desiring a more formal look, Neo-Tudor, for those who favored designs based on the country's British heritage, and Neo-Prairie for clients wishing a connection to Frank Lloyd Wright and the Midwest's progressive Prairie School architecture.

Some Neo-traditional buildings had historically accurate design proportions and details characteristic of the revival styles that were popular in the 1920s: Colonial Revival, Classical Revival, Tudor Revival, Spanish Revival, Italian Renaissance Revival, as well as styles that were popular earlier including the Shingle Style, Craftsman and the Prairie Style. These earlier styles inspired Neo-traditional homes. In some instances, the builders and/or architects, especially in the 1970s, were not necessarily well versed in historical architecture and the detailing are neither historically accurate nor consistent in scale with other details incorporated into the design of the house. Details may be under scaled or exaggerated/over scaled or missing altogether. There are 38 properties in the survey area that have been classified as Neo-Traditional, of which 28 are located within the Central East survey area and 10 within the Central Avenue/Deerfield Road survey area.



394 Prospect Avenue, Neo-Traditional (1994)



1601 Green Bay Road, Neo-Traditional (c. 2016)

Survey Area Architectural Forms

Whereas the Central East Survey Area consists of mostly high style building, predominantly residential, the Central Avenue/Deerfield Road survey area until the last 25 years or so was principally an area of older vernacular housing types. The most numerous of these types were Gable Front houses and cottages. There were also L-form houses, Gabled-ell houses and cottages, Bungalows, American Foursquares, and an Upright and Wing. Often because of their simplicity, the historic character of many of these housing types was not fully appreciated, even in 1999, when the first survey took place. Consequently, many had been greatly altered. Since then, even those with relatively high integrity have been demolished and replaced by three to five-story apartment buildings.



963 Deerfield Road, Folk-Traditional (c. 1885)



261 Laurel Avenue, Folk-Traditional (c. 1885)



1632 Second Street, Classical Revival (c. 1895)

19TH CENTURY VERNACULAR HOUSING FORMS

Gable Front Houses and Cottages

The Gable Front house and the one-story Gable Front cottage are vernacular house types from the late 19th and early 20th century characterized by their roof type. The roof has two sloped sides that meet at a center ridge. The triangular ends of the walls on the other two sides are gables. In a Gable Front house or cottage, the gable end faces the street and forms the front of the house. These were built as working-class homes, usually frame, with a rectangular plan, minimal projections on the front facade, and front entry on the open end of the gable. Often a porch extends the full width of the front of the house. A house is two or more stories tall, while a cottage is 1 to 1 ½ stories. The Gable Front is commonly found in Midwestern towns because it was a simple type for local builders to construct and could fit on narrow lots.

There remain 20 Gable Front houses in the areas being surveyed; all but two are located within the Central Avenue/Deerfield Road survey area. There were 42 Gable Front houses and cottages in the Central Avenue/Deerfield Road survey area and three Gable Front houses with side bay, mostly dating from c.1870 through the early 1900s. All but one are located in the Central Avenue/Deerfield Road Survey Area, and these are quickly being replaced as lots are being consolidated for redevelopment. The best remaining example, the ca. 1895 William Witten House, located at 1014 Central Avenue, is a Highland Park Landmark. This brick house has a front porch with Tuscan columns topped by an arched panel surrounding a modified Palladian window.



1014 Central Avenue, Folk-Traditional/Gable Front (c. 1895)



1704 McGovern Street, Tudor Revival/Gable Front (1928)

EARLY 20TH CENTURY HOUSING FORMS

American Foursquare

American Foursquare houses are simple, usually symmetrical houses that began to appear at the turn of the century. The house is typically square or nearly square in plan with four equal-sized rooms (an entrance hall, living room, dining room, and kitchen) in each corner. The type became popular in house building because it was practical and comfortable for the working and middle classes. These houses were inexpensive to build since they did not have any of the elaborate features such as turrets and turned ornaments that were fashionable in late 19th century Queen Anne houses. The Foursquare is usually 2- to 2½-stories tall, two to three bays wide, with a hipped or pyramidal roof, dormers, a full-width front porch with classical or squared-off columns, and piers and overhanging eaves. Plan book and catalog companies such as the Aladdin Company, the Radford Architectural Company, the Architects Small House Service Bureau, Sears Roebuck and Company, and Montgomery Ward and Company featured many Foursquare designs between 1900 and 1925. Foursquares can have Colonial, Prairie or even Tudor detailing.

There are four American Foursquare in the Central East Survey Area and four in the Central Avenue/Deerfield Road Survey Area. The house at 290 Laurel Avenue, built c.1910, is very typical of the Foursquare. The 2½ story stucco and wood shingle house has a hipped roof, hipped central dormers, and full width front porch. An unusual feature is the small projecting bay window on the second floor above the entrance. Windows are wood, multi-light in the upper sash. When the latter area was surveyed in 1999, there were eleven American Foursquares.



290 Laurel Avenue, Prairie/Foursquare (c. 1910)



196 Central Avenue, Queen Anne/Foursquare (c. 1900)

Bungalow

The Bungalow is an informal house type which began in California and quickly spread to other parts of the country. Although it evolved from the Craftsman heritage, Bungalows may incorporate various other stylistic features. It became so popular after 1905 that it was often built in quantity by contractor/builders. Plan books and architectural journals published plans which helped popularize the type for homeowners and builders. Bungalows are 1-, 1½-, or sometimes 2-story houses that emphasize horizontality. Basic characteristics usually include broad and deep front porches and low-pitched roofs, often with dormers. Exterior materials are often brick with cut stone trim, or they can be frame with built-in Arts and Crafts features on the interior.

There are eight Bungalows in the survey area dating from 1915 through 1930, with six of those located within the Central Avenue/Deerfield Road survey area. Although none of them have been ranked significant due to alterations, the Bungalow at 845 Deerfield Road retains enough characteristics to illustrate the type. Built c.1915, it has a projecting side gable roof with front facing gable dormer. The entry porch is tucked under the principal roof. The windows are three over one, typical of the Craftsman style, and the wood storm door with muntin pattern is also of the original period. The house was only ranked as contributing because it has aluminum siding and shutters in the dormer which were added later.



845 Deerfield Road, Craftsman/Bungalow (c. 1915)



1537 Sheridan Road, Craftsman/Bungalow (1924)

POST WORLD WAR II HOUSING FORMS

Ranch

The origin of the Ranch house, which became popular after World War II was over, beginning in the late 1940s, actually dates from 1932, when Cliff May, a San Diego architect, consciously created a building type that he called “the early California Ranch house.” It was an attempt to design a contemporary family house based on early regional Spanish forms known as Haciendas or “Ranchos”. They were low-slung vernacular buildings that followed the contours of the land. Using the Rancho as inspiration, May designed many Ranch houses throughout the West. Because of the Midwest’s close association with Prairie architecture, however, many Ranch houses owe much to the architecture of Frank Lloyd Wright, especially his Usonian houses dating from 1936 through the 1950s. These houses had a simple horizontal profile, a one-story silhouette, broad overhangs, and a serial arrangement of rooms. Despite its early roots, because of the Depression and World War II the Ranch house did not really become popular until the late 1940s and 1950s when the idea was widely published. It spread to other climates, and Ranch houses were built nationwide in suburban communities. It was a comfortable, warm and inviting house, centered around family living. Easy to take care of, it had tremendous appeal and became an immensely popular housing form.



71 Ravinoaks Lane, Contemporary/Ranch (1953)

Characteristics of a Ranch house make it easily recognizable. We have come to know it as a ground-hugging house with a low-pitched roof and deep eaves. It occupies a fairly wide lot, contains large expanses of glass (usually sliding doors) that open at the rear onto a patio (a kind of outdoor room that became an increasingly important design element) and the back yard. The private outdoor living areas to the rear of the house are a direct contrast to the large front yard and wide porches popular in most late 19th and early 20th century homes. The country’s increasing dependence and love affair with the automobile is reflected in the prominent position of the garage, which used to be in the back of the lot, like coach houses. The car took a place of honor at the front of the house, and the garage (or car port) was an integral part of the architecture of the Ranch house; it was not treated as an appendage.

Ranch houses in the Highland Park survey area should not be confused with the mass-produced housing typically found in new post-World War II suburban subdivisions. Highland Park’s Ranch houses were not mass produced and were often architect-designed. There are basically two types, those without reference to historical styles, that were Modern or Contemporary, and those that take their designs from historical precedents. The Contemporary examples tend to have simple flat wall surfaces and little applied ornamentation. Although Contemporary Ranch houses are very simple, they tend to have hipped or gabled roofs and deep overhangs, providing more of a sense of shelter than the modern Ranch house that were International style, Shed roofed or Wrightian. The modern Ranch houses typically had a low profile, flat roofs and a greater amount of glass.

The second type of Ranch house clearly takes its design cues from previous historical styles. Often it incorporates Colonial details such as double-hung windows with shutters or classical elements such as rows of columns or front porticos. Less common are Ranch houses that incorporate Spanish or Tudor Revival detailing. The Raised Ranch house has the proportions of a Ranch house, but it has a full story at the ground level.

There are 23 Ranch houses and Raised Ranch houses in the survey area, of which all but one are located in the Central East survey area. The majority of Ranch houses are from the 1950s. Two of these have been ranked locally significant because they can already be identified as distinctive examples of this common home type. Both are Contemporary Ranches, one at 1446 Waverly Road, by James Eppenstein in 1954, and the other at 1553 Knollwood Lane, by Bertram A. Weber in 1955.

The Ranch house at 1553 Knollwood Lane from 1955 is contemporary and derives its interest from the massing of forms rather than historic architectural detail. The 1½-story building with multiple hipped roofs has two projecting wings, one of these the garage. An interesting feature is the picture window on the other wing, in which the glass extends to the corner of the building with no structural corner support.

The 1954 Ranch house at 1446 Waverly Road departs from the standard rectangular form of a Ranch. The mass of this 1-story house with hipped roof gently curves and has the garage entry on one end and a small wing on the other end. The entire length of the house has an arcade at grade level with brick piers supporting the roof. There is also a wide chimney, common in contemporary Ranch houses of the period.

Other architect-designed Ranch houses in the Central East survey area include 84 Ravinoaks Lane by Henry Newhouse; 1893 Crescent, 1534 Forest and 326 Ravine Drive by Yerkes & Grunsfeld (Ernest A. Grunsfeld III); 70 and 112 Ravinoaks Lane by Arnold Schaffner; and 180 Park Avenue by Jones and Duncan. They are all from the 1950s.

The Ranch house at 84 Ravinoaks is Wrightian. It has clerestory windows across the front, a recessed front entrance and is topped by a flat roof with a sheltering overhang above the clerestories. The house is faced in stone and vertical plank wood siding-- natural materials a follower of Wright would have used.

Tony Grunsfeld designed an elegant Miesian house at 1401 Waverly in 1959. The exterior walls are brick and there are glass window walls. It is topped by a slim-profile flat roof. From the street it resembles a Ranch house, though it may have an additional story or stories stretching down along the bluff of Lake Michigan.



84 Ravinoaks Lane, Wrightian/Ranch (1954)



1446 Waverly Road, Wrightian/Ranch (1954)

MULTI-FAMILY HOUSING TYPES

Although most of the buildings in the survey area are single-family residences, there are four brick multifamily buildings at the north end of the Central East Survey Area. One at 391 Park Avenue was built in 1963 and is modern with geometric detailing and a flat roof. That at 353 Park Avenue stands one story and the building at 343 Park Avenue stands two. Both are Neo-French. The remaining 32 multi-family buildings are located in the Central Avenue/Deerfield Road Survey Area. They range in height from two-to-five stories. Some are Modern with flat roofs, like the handsome building at 1622 Hickory Street, built in 1968. Some, like 1600 Green Bay Road take their design cue from historic architecture. This four-story building, completed in 2018, is Neo-Tudor. The newer buildings tend to rely on historical styles for inspiration and are some form of Neo-traditional. Most are rectangular; some are courtyard buildings.



1622 Hickory Street, Modern/Apartments (1968)

The many multi-family buildings that continue to be constructed are being located on the fringes of Highland Park's business district. These are being built on consolidated lots that formerly contained rows of small single-family vernacular houses. These houses, some of which contained businesses, are quickly being replaced by rental and condominium buildings.



391 Park Avenue, Modern/Apartments (1963)

COMMERCIAL BLOCKS

There are seven commercial storefront blocks within the survey areas - four are one-part commercial blocks and three are two-part commercial blocks. The earliest, located at 1740 First Street, dates from 1925. This building has shallow-relief brick work. A second older building located at 1732 First Street and designed by G. Johnson has been ranked locally significant because it retains its interesting brick and stone ornamental details. Only the storefront windows have been altered. A one-story brick building, it has three bays separated by brick pilasters with repetitive chevron brickwork and topped with limestone coping. There is a pedimented parapet above the center bay. Ornamental detailing includes inset geometric panels and an eagle motif with a swag in the center.



1732 First Street, Commercial (1925)

The building at 1710 First Street is a handsome brick two-story Modern block with a flat roof and vertical brick bands creating separate window bays, there are two strips of storefronts. The one at 800 Central, which was built in 1982, has bays with shallow arches. That at 818-824 Central Avenue, constructed in 1992 is rectangular with a raised central section. There are three other commercial blocks. One is a Tudor Revival two story block, built in 1929 located at 600-615 Laurel, A second block, modern in style was built in 1965 at 618-622 Laurel. The third is a three-story block, built in 2000 at 806 Central. Located at a busy commercial intersection in Highland Park's business district, it replaced much smaller buildings. This brick building is compatible in scale and building materials with many of the 1920s commercial buildings inspired by Tudor architecture that are located west on Central Avenue in downtown Highland Park.



1740 First Street, Commercial (1925)



1710 First Street, Modern/Commercial (c. 1975)



530 Ravine Drive, Italianate (c. 1870)

Section 5: **Survey Conclusions**



255 Park Avenue, Craftsman (1914)

Survey Conclusions

This re-survey is an important step toward identifying Highland Park's architectural resources. It looked at the residential areas immediately surrounding the existing historic districts and the central business district as a high priority, as it did in 1999. The survey discovered a wealth of distinguished buildings that warrant consideration for landmark designation and protection. This survey identified 66 percent (229) of the 347 principal buildings in the Central East Survey Area as contributing to the character of a historic district if one were to be created. There are 97 buildings in the Central East Survey Area that not only contribute to the character of a district, but are ranked significant – that is, they are potential candidates for individual designation as Local Landmarks. Nine buildings were considered potentially eligible for individual listing in the National Register. In the Central Avenue/Deerfield Road Survey Area, 56 percent (60) of the 108 principal buildings surveyed were considered as contributing to the character of a local historic district. However, due to alterations to many buildings over the years, only 6 of these (6 percent) were ranked significant.

Highland Park was relatively early in Illinois in its initial recognition of the community's historic resources and its adoption of a historic preservation ordinance. That said, actual protection of historic resources has not kept pace. There have been only three National Register nominations in Highland Park since the Multiple Property Resource submission in 1982-83 listed 26 individual properties and four historic districts containing 91 properties in the National Register. There have been 29 total individual listings with three demolitions, leaving 26 individual extant properties listed in the National Register.

Of the 75 current local landmarks, 30 of them were approved between 1985-1987. This slowdown in landmarking began even before the 1999 survey of the Central East Survey Area and the Central Avenue/Deerfield Road Survey Area. Many significant architectural and historic resources in the city have not yet been identified for protection, yet the threats continue to grow. Pressure to tear down smaller historic houses and replace them, even if designed by significant architects like Robert Seyfarth, can be felt all over the community. Along the lakefront, the replacements are larger, more lavish residences, while adjacent to the business district they are large apartment blocks. In the 1990s it was driven by the expansion of the business district, which then put pressure on the vernacular residential buildings in the Central Avenue/Deerfield Road Survey Area. Today it is driven by a need for multi-family buildings as empty-nester and older North Shore residents – especially those in Highland Park – transition from larger homes to apartments. The need for landmark protection could not be more apparent.

A well-thought-out program of landmark designation and the use of other preservation planning tools would be an important first step toward retaining individual historic buildings and preserving historic neighborhood character. In order for this to happen there are several very important steps that should be initiated immediately. The first is surveying, in phases, all of Highland Park, in order to identify resources deserving of recognition. This includes updating existing surveys completed in the past and identifying new areas which have not yet been surveyed. The second is to enhance educational programming on the benefits of preservation and landmark designation. Finally, incorporating historic preservation into all facets of the City's planning processes will ensure that the unique character of Highland Park is at the forefront when planning decisions are made. The City of Highland Park is currently working to implement these steps. These efforts need to be further publicized on the City's website.

One of the principle reasons for updating an existing survey is to identify any changes to properties that have occurred over time and to reassess properties reaching 50 years in age for their significance. Previously, the 1999 survey may have classified such properties as non-contributing. The original survey, conducted in 1999, identified 517 principal buildings – 358 within the Central East survey area and 159 within the Central Avenue/Deerfield Road survey area. In 2020, there are 458 principal buildings, of which 350 are located within the Central East survey area and 108 within the Central Avenue/Deerfield Road survey boundaries. The decrease in number of principal structures is due to the demolition of 134 properties, which has occurred in the last 20 years. Additionally, only 64 new principal buildings were constructed to replace those being demolished. In the Central Avenue/Deerfield Road survey area, large apartment blocks have replaced rows of individual homes. In the Central East survey area, individual homes have been replaced with larger homes, primarily on the same lot, but in some instances on multiple lots. While the Central East survey area has only seen a two percent reduction in the number of principal structures, the Central Avenue/Deerfield Road survey area has seen a reduction of 22 percent.

Table 6: Comparison of 1999 and 2020 Survey Area Properties

Central East Survey Area		
Local Rating Type	1999 Survey	2020 Survey
Principal Structures	359	350
Significant Properties	111	97
Contributing	115	232
Non-Contributing	132	102

Central Avenue/Deerfield Road Survey Area		
Local Rating Type	1999 Survey	2020 Survey
Principal Structures	159	108
Significant Properties	13	6
Contributing	93	66
Non-Contributing	53	42

Recommendations

1 Continue the Highland Park survey program.

With this survey, Highland Park's survey program is being continued after a hiatus of almost 15 years. The survey evaluates many important historic resources in the community, but by no means did it look at all of them. In the near future, historic buildings in other areas of the city need to be resurveyed or surveyed in the same manner. A long-term preservation program should make a priority of establishing a schedule for surveying all important historic resources in phases over several years. Such a program has been undertaken in other communities such as Elgin, which plans to survey all older residential sections of the community over a ten-year period. Areas in Highland Park with first priority include the entire Sheridan Road corridor, the original town of Ravinia and areas that planned earlier but largely built out after World War II—such as Sunset Terrace and the Highlands.

Highland Park's rich legacy of the naturalistic tradition in landscape design, sometimes overlooked in local preservation efforts, begins with the Cleveland and French 1872 plan, continuing through the work of Jens Jensen, Marshall Johnson and others. It is this naturalistic design tradition that gives Highland Park much of its character. Yet many people are unaware of how to maintain that tradition in their own landscape efforts. A survey of the significant designed landscapes in Highland Park—both public and private, was undertaken in the 1980s. This survey should be reviewed with the goal of evaluating and updating information in it.

2 Continue public awareness programs.

The information in this survey can be used as background material for a variety of different educational programs. The Historic Preservation Commission can work with other groups such as the Highland Park Historical Society and the Highland Park Cultural Arts Commission to sponsor lectures, tours, and publications (both hard copy and online) promoting the rich architectural heritage of the community. PowerPoint presentations on various subjects can be sponsored by the Highland Park Public Library as they have in the past. There are two excellent walking tours accessible by phone apps developed by the Historic Preservation Commission. They are informative and interesting. Additional walking tours of surveyed neighborhoods should be put together and made accessible by smartphone. The information assembled in the current survey can be used to provide information for the audio and the information and photos can be used to create an online brochure in the same format as the two earlier walking tours: Walking Tour 1: Laurel-Prospect Walking Tour; Walking Tour 2: Hazel-Ravine Walking Tour.

Highland Park recently updated information on its Local Landmarks. That material can also be used to provide educational programming. One excellent tour could focus on the Gardeners' Memorial Park, honoring the work of Jens Jensen, William Egan and Jesse Lowe Smith, with a discussion of the garden's relationship to Highland Park's City Hall and the Highland Park Public Library.

3 Update the 1983 Highland Park Multiple Resource Area, a Multiple Property Submission to the National Register of Historic Places.

In 1983, the Highland Park Multiple Resource Area was listed in the National Register of Historic Places as a Multiple Property Submission, which nominates groups of related significant properties, organizing the themes, trends, and patterns of history shared by the properties into historic contexts, as well as defining the property types that represent those historic contexts. The Highland Park Multiple Resource Area includes all properties located within the City of Highland Park. Following its submission in 1983, four historic districts and 24 individual properties were listed in the National Register under the historic contexts provided in the document. In the nearly 40 years since this document was created, significant changes to the requirements for listing properties in the National Register of Historic Places have been implemented and additional properties have reached the 50-year age requirement for evaluating significance. While the 1983 document provides important information that is still relevant in identifying Highland Park's historic resources, updating the document to meet current National Park Service standards for listing properties in the National Register is critical for future recognition of Highland Park's important historic resources.

4 Collect additional research information with the goal of designating new Local Landmarks and Historic Districts.

There are two choices for landmark designation, listing in the National Register of Historic Places, and designation as a local Highland Park Landmark. Highland Park has a Multiple Property Listing in the National Register with 29 buildings already listed (three have since been demolished). The majority took place in 1982-83. The advantage of National Register listing is recognition and prestige for the community within Highland Park itself and in the larger region. However, National Register listing provides no protection against alteration or demolition. Compared to individual listing, adding to the Multiple Property nomination is a simpler, less time-consuming process.

The advantage of local designation is that the City of Highland Park and its Historic Preservation Commission has review over future alterations to a designated property through the permit review process. This can ensure that the character of a historic neighborhood and of individually significant buildings remains consistent. Most importantly, local designation has the power and potential to prevent demolition of designated buildings. These advantages apply whether properties are individually listed as landmarks or are contributing buildings within local historic districts.

Both types of designations, National Register and local, allow homeowners to participate in tax incentive programs. When a building is listed in the National Register or designated as a Highland Park Landmark, it is eligible for tax incentives.

Rehabilitating income-producing properties makes them eligible for historic tax credits; rehabilitating single-family homes by owner occupants makes them eligible for Illinois' Property Tax Assessment Freeze program. Since the survey area is largely residential, homeowners who spend over 25 percent of the Assessor's Fair Market Value on a rehabilitation that meets the

Secretary of the Interior Standards for Rehabilitation should seriously consider applying for the freeze.⁷⁹ This incentive is available to owners of designated landmark houses and to owners of houses or residential properties up to six units that are contributing buildings in a National Register or Local Historic District.

The Central East survey area has a large number of significant buildings that are potential candidates for local landmark designation. There has also been considerable pressure in this area to tear down historic houses and replace them with new houses, to subdivide larger parcels and squeeze in an additional building, and even to tear down houses to create larger yards. This report recommends an increased program of local landmark designations and or adding properties to the National Register, based on results of this survey. Both Contributing and Significant buildings should be considered eligible as further research is undertaken on a building's significance.

Potential Local Historic Districts

Areas that could be considered for local historic district nomination include:

- *Central Avenue/Laurel Avenue/ Prospect Avenue* from Linden Avenue to the Lake. Central and Laurel Avenues form the rectilinear portion of the Cleveland and French plan, and Central Avenue has a landscaped boulevard design which lends a special character to the area;
- *Hazel Avenue/Prospect Avenue* from St. Johns Avenue and Laurel Avenue to the Lake Michigan, incorporating and extending the existing National Register Historic District, the local designation of Hazel Avenue/Prospect Avenue will afford it some measure of protection through the local permit review process. The character of the houses to the east of the existing National Register district is of the same character and quality as those in the district, warranting an extension of the boundary for a new Local Historic Local District;
- *Waverly Road* has a distinctive character due to the curve of the street lined with large Early-20th and Mid-20th century houses in a park-like estate setting. These homes feature historic revival styles as well as those from the modern period;
- *Ravinoaks Lane*. This enclave of Contemporary mid-century houses would also make a fine Local Historic District. Architects for many of these properties are not particularly well known but are distinguished.
- *Ravine Drive*. Beginning at St. t. Johns Street up to and including Ravine Terrace, includes a fine collection of Late-19th and Early 20th century architecture and would make a fine local historic district

Potential Local Landmarks

Where there are locally significant buildings in the Central East Survey Area interspersed with newer construction it is difficult to draw district boundaries. Individual Local Landmark designation can accomplish the preservation of these significant buildings. Any building which this survey has identified as locally significant, and perhaps some identified as Contributing – with additional research – is a potential candidate for individual local designation.

⁷⁹ <https://www2.illinois.gov/dnrhistoric/Preserve/Pages/taxfreeze.aspx> Historic Preservation Division, Illinois Department of Natural Resources. This site provides information on preservation tax incentives.

Potential National Register Historic District

There is a potential for the designation of National Register Historic Districts in the Central East survey area. The existing Hazel Avenue/ Prospect Avenue district could have its eastern boundary extended along Hazel Avenue to Lake Michigan. The character of the houses to the east of the existing National Register Historic District is of the same character and quality as those in the district, warranting a boundary extension.

Potential National Register Properties

In addition to local significance, there are nine buildings that may be individually eligible for listing in the National Register of Historic Places. They include:

- 147 Central Avenue, a c.1875 Victorian Gothic Revival house;
- 199 Central Avenue, a 1909 Colonial Revival house designed by architect J. L. Silsbee;
- 1840 Crescent Court, a c.1915 Craftsman house;
- 54 Laurel Avenue, a Tudor Revival house designed by William Mann in 1930;
- 280 Laurel Avenue, a c.1910 Prairie style house;
- 160 Park Avenue, a c.1895 Dutch Colonial Revival house;
- 1419 Waverly Road, at the 1927 Tudor Revival at 1419 Waverly Road by Howard Van Doren Shaw;
- 65 Prospect Avenue, an International Style house designed by Keck & Keck in 1963; and
- 303 Ravine Drive, a 1908 Georgian Revival house.

This report recommends the City of Highland Park reach out and engage homeowners regarding potential Local Landmark nomination or adding their properties to the Multiple Property nomination to the National Register of Historic Places.

The Central Avenue/Deerfield Road Survey Area does not have a large number of significant buildings. However, it retains an overall historic scale and character which should be retained. The existing housing stock may provide much-needed affordable housing in Highland Park. To discourage demolition and new development, this report recommends that incentives be provided to encourage the retention of existing historic housing stock and its rehabilitation for smaller, lower cost housing. This survey has found significant additional demolition and new construction within this area. This survey has identified five significant buildings in that section (the sixth building identified at 1014 Central Avenue is already designated a Local Landmark):

- 1732 First Street, a commercial building designed by G. Johnson in 1925;
- 1632 Second Street, an American Foursquare constructed c. 1895;
- 1660 Second Street, a Colonial Revival house constructed c. 1920;
- Bethany United Methodist Church (now Galilee United Methodist Church), an English Gothic Revival church at 1696 McGovern Street; and
- 1704 McGovern, the Bethany United Methodist Church Parsonage constructed in 1928.

These could be considered for individual Local Landmark designation to protect them.

5 Update the Historic Preservation Ordinance.

In 2018, the City of Highland Park revised its ordinance to state that “all nominations made by persons other than the owner of the applicable Property, Structure, Area, Object or Landscape of Significance must be accompanied by written consent of the Owner for the Landmark designation prior to consideration of the Commission.”⁸⁰

6 Support Current Planning Activities That Encourage Preservation.

The City of Highland Park adopted its first comprehensive Master Plan in 1976. While establishing that community character is important, it did not specifically reference historic preservation. Beginning in 1996, the Master Plan was updated through the creation of planning districts throughout Highland Park and the establishment of goals and objectives that specifically referenced maintaining and preserving the historic character of the community. These objectives included:

- Maintain Highland Park’s sense of place, character, and history
- Maintain quality of architecture in residential and public buildings
- Preserve the quality of residential neighborhoods
- Protect natural, historic and physical resources, and natural beauty

The Master Plan also recommended using established guidelines and procedures to “protect properties that are of historic, architectural, and/or cultural value to the community, including buildings and natural or man-made landscapes...by pursuing landmark nominations of individual properties and districts which have historic, architectural and/or cultural significance to protect them from inappropriate changes.”

The City of Highland Park is currently undertaking additional planning initiatives to update its Master Plan and to create its first Historic Preservation Plan. These planning efforts are encouraging steps towards incorporating preservation planning goals within the overall planning process. This survey, along with future preservation planning initiatives, will inform advocacy efforts and help direct preservation initiatives outlined in the Draft Historic Preservation Plan. A comprehensive planning process that values preservation planning principles will reflect the desires of the Historic Preservation Commission, City Council and Highland Park residents.

⁸⁰ City Of Highland Park, Ordinance No. 055- 2018, An Ordinance Amending Chapters 24, 33, And 170 Of “The Highland Park Code Of 1968,” As Amended, Concerning Historic Preservation.



259 Ravine Drive, French Eclectic (1935)

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Credits

This report was prepared by The Lakota Group and Benjamin Historic Certifications under contract to the City of Highland Park. Funding was provided by a Certified Local Government Grant administered by the Illinois State Historic Preservation Office. The individual data forms for each building surveyed are on file with the Highland Park Historic Preservation Commission in the Community Development Department.

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Many thanks to the Highland Park Historic Preservation Commission, the Planning Division of the Highland Park Department of Community Development, and Julia Johnas, retired reference librarian, Highland Park Public Library.



335 Prospect Avenue, Prairie (c. 1915)

Appendix A

Highland Park Local Landmarks located within the survey areas.

1. 147 Central Avenue, Cornelius Field House, 1985
2. 326 Central Avenue, Jean Butz James House, 1985
3. 1014 Central Avenue, William W. Witten House, 1985
4. 1575 Hawthorne Lane, David and Linda Blumberg House, 2002
5. 185 Hazel Avenue, Carelton and Marion Mosely House, 2002
6. 1923 Lake Avenue, Mary W. Adams House, 2010
7. 54 Laurel Avenue, Gen. Robert E. Wood House, 1986
8. 144 Laurel Avenue, Daniel and Mary Schumacher House, 2006
9. 133 Laurel Avenue, Henry Towner House, 2005
10. 169 Laurel Avenue, Roger S. Vail House, 2013
11. 180 Laurel Avenue, William A. Prosser House, 2000
12. 304 Laurel Avenue, Rev. C. S. Soule House, 1986
13. 65 Prospect Avenue, Milton Hirsch House, 1986
14. 315 Prospect Avenue, Henry Haskin House, 1987
15. 325 Prospect Avenue, Joseph Ball House, 2004
16. 175 Ravine Drive, Roy E. Pingrey House, 2002
17. 1475 Sheridan Road, Yerkes Fountain, 1987
18. 1499 Sheridan Road, Ross James Beatty House, 1986
19. 1991 Sheridan Road, Highland Park Woman's Club, 2004
20. 1623 Sylvester Place, Sylvester Millard House, 1986

Appendix B

Highland Park National Register listings located within the survey areas.

1. 326 Central Avenue, Jean Butz James House, #82002567, 1982
2. 1689 Lake Avenue, George Madison Millard House, # 82002571, 1982
3. 1923 Lake Avenue, Mary W. Adams House, #82002552, 1982
4. 80 Laurel Avenue, Granville-Mott House, #82002563, 1982
5. 304 Laurel Avenue, C. S. Soule House, #82002577, 1982
6. 1635 Linden Avenue, Hearman Lanzl House, #82002568, 1982
7. 1445 Sheridan Road, Ward Winfield Willits House, #80001380, 1980
8. 1499 Sheridan Road, Beatty Ross House, #82002554, 1982
9. 1623 Sylvester Place, Sylvester Millard House, #82002572, 1982
10. 1425 Waverly Road, Loeb Ernest House, #83000321, 1983

Appendix C

Sample Survey Form

HISTORIC RESOURCE INVENTORY FORM

Resource Address: 303 Ravine Dr Highland Park Illinois 60035 United States (Corner of Ravine Drive and Forest Avenue)
County: Lake
Historic name: Frank Wean House
Present name:
Local place name:
Visible from public right of way: Yes
Ownership:
Owner/Address:
Land unit size:
Site/Setting: Original landscape design by Jens Jensen (Historic Landscape Survey); 50-foot setback; circular driveway; mature trees; overlooking ravine



Lat/Long: 42.1823397996179500, -87.7896206288360800 [WGS84]

UTM: Zone 16T, 434792.3149 mE, 4670323.2579 mN

Parcel No.

Historical Information

Historic Function: Domestic: Single Dwelling	Current Function: Domestic: Single Dwelling
Construction Date: ca. 1900-1909 , documented 1908*	Architect:
Original or Significant Owners:	Builder:
Significant Date/Period:	Developer:
Areas of Significance:	

Architectural Information

Category: building, Single-family residence	Style: Georgian Revival	<input type="checkbox"/> Additions <input type="checkbox"/> Alterations <input type="checkbox"/> Moved <input type="checkbox"/> Other Ancillary structures: 1 total including three-bay garage
Structural: masonry	Exterior Material(s): original brick	
Stories: 2, Bays:	Roof Material: replacement asphalt shingles	
Form or Plan: , rectangular	Roof Type: Hipped , Dentils	
Foundation: poured concrete	Windows: original wood 6/6 double-hung sashes	
General condition: Excellent	Chimney(s): one brick side right exterior and one brick side left side slope	
Basement:	Porch:	

Historical Summary:

The owner in 1960 was Robert B. Meitus.

Status (Current Listing or Designation)

National: ☐ indiv. ☐ district ☐ landmrk.
 State/Province: ☐ indiv. ☐ district ☐ landmrk.
 Local: ☐ indiv. ☐ district ☐ landmrk.

Evaluation (Preparer's Assessment of Eligibility)

Recommendation	Level of potential eligibility	Landmark potential
<input checked="" type="checkbox"/> Individually eligible	<input checked="" type="checkbox"/> National	<input checked="" type="checkbox"/> National
<input checked="" type="checkbox"/> Eligible as contributing resource	<input type="checkbox"/> State	<input type="checkbox"/> State
<input type="checkbox"/> Not eligible / non-contributing	<input checked="" type="checkbox"/> Local	<input checked="" type="checkbox"/> Local
<input type="checkbox"/> Not determined		

Eligibility: Local Significance Rating is SIGNIFICANT. Individually eligible for the National Register.

Inventory Sheet : 303 Ravine Dr Highland Park Lake Illinois

303 Ravine Dr Highland Park, Illinois (pg. 2)



Description/Remarks

This is a 2-story single-family residence in the Georgian Revival style built in 1908. The structural system is masonry. The foundation is poured concrete. Exterior walls are original brick. The building has a hipped roof clad in replacement asphalt shingles and dentils. There is one side right, exterior, brick chimney and one side left, side slope, brick chimney. Windows are original wood, 6/6 double-hung sashes. Also 4/4 wood double-hung windows. Palladian-type window with multi-panes and engaged pilasters over front entry; fixed shutters One-story open portico on right side with large Tuscan columns and trellis. Front entry surround has engaged pilasters and large brackets.

Date source: Building permit

Survey and Recorder

Project: Highland Park, Illinois	Sequence/Key no.:	Survey Date: March 13, 2020
Prepared By: Douglas Kaarre, The Lakota Group	Report Title/Name: Central East / Central Avenue + Deerfield Road Survey Update	Previous Surveys: 1999 Central East Survey
Inventoried: 12/11/2019 6:01:42 pm Last updated: 06/30/2020 6:53:46 pm by Doug Kaarre / 312.467.5445 x 220	Level of Survey: <input type="checkbox"/> Reconnaissance <input checked="" type="checkbox"/> Intensive	Additional Research Recommended? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

Inventory Sheet : 303 Ravine Dr Highland Park Lake Illinois

Appendix D

Property Inventory of the Central East and Central Avenue/Deerfield Road Survey Areas.

Following is the inventory of properties within the Central East and Central Avenue/Deerfield Road Survey Areas. The inventory organizes the survey results by ratings – from most significant to least significant. Each property is listed in alphabetical order by street name, and includes a historic name (if known), architectural style and date of construction. A “c.” (circa) means the date of construction is estimated. For more detailed information on each property, the individual survey forms are on file with the City of Highland Park, Community Development Department.

National Register Properties

- 326 Central Avenue, Jean Butz James House, Italianate, c. 1871
- 1689 Lake Avenue, George Madison Millard House, Prairie, 1906
- 1923 Lake Avenue, Mary W. Adams House, Prairie, 1905
- 80 Laurel Avenue, Granville-Mott House, Tudor Revival, 1915
- 304 Laurel Avenue, C. S. Soule House, Victorian Gothic Revival, c. 1880
- 1635 Linden Avenue, Hearman Lanzl House, Prairie, 1925
- 1445 Sheridan Road, Ward Winfield Willits House, Prairie, 1902
- 1499 Sheridan Road, Beatty Ross House, Queen Anne/Free Classic, c. 1895
- 1623 Sylvester Place, Sylvester Millard House, Log House, 1893
- 1425 Waverly Road, Loeb Ernest House, Georgian Revival, 1930

Local Landmarks

- 147 Central Avenue, Cornelius Field House, Gothic Revival/Italianate, c. 1875
- 326 Central Avenue, Jean Butz James House, Italianate, 1871
- 1014 Central Avenue, William W. Witten House, Folk-Traditional, c. 1875
- 1575 Hawthorne Lane, David and Linda Blumberg House, International Style, 1961
- 185 Hazel Avenue, Carelton and Marion Mosely House, French Eclectic, 1926
- 1923 Lake Avenue, Mary W. Adams House, Prairie, 1905
- 54 Laurel Avenue, Gen. Robert E. Wood House, Tudor Revival, 1930
- 114 Laurel Avenue, Daniel and Mary Schumacher House, Queen Anne, c. 1896
- 133 Laurel Avenue, Henry Towner House, Colonial Revival / Craftsman, c. 1895
- 169 Laurel Avenue, Roger S. Vail House, Craftsman/Colonial Revival, c. 1915
- 180 Laurel Avenue, William A. Prosser House, Colonial Revival/Craftsman, c. 1920
- 304 Laurel Avenue, Rev. C. S. Soule House, Victorian Gothic Revival, c. 1880
- 65 Prospect Avenue, Milton Hirsch House, International Style, 1963
- 315 Prospect Avenue, Henry Haskin House, Victorian Gothic Revival, c. 1875
- 325 Prospect Avenue, Joseph Ball House, Italianate / Classical Revival, c. 1870
- 175 Ravine Drive, Roy E. Pingrey House, Tudor Revival, 1924
- 1475 Sheridan Road, Yerkes Fountain, Queen Anne/Free Classic, c. 1895

- 1499 Sheridan Road, Ross James Beatty House,
- 1991 Sheridan Road, Highland Park Woman's Club, Georgian Revival, 1924
- 1623 Sylvester Place, Sylvester Millard House, Log House, 1893

Significant Properties - National Register

- 199 Central Avenue, Edward Payton House, Colonial Revival, 1909/c. 1935
- 326 Central Avenue, Italianate, 1871
- 1840 Crescent Court, Craftsman/Tudor Revival, c. 1915
- 1689 Lake Avenue, George Madison Millard House, Prairie, 1906
- 1923 Lake Avenue, Mary W. Adams House, Prairie, 1905
- 54 Laurel Avenue, Gen. Robert E. Wood House, Tudor Revival, 1930
- 80 Laurel Avenue, John Greenville Mott House, Tudor Revival, 1915
- 304 Laurel Avenue, Victorian Gothic Revival, c. 1880
- 160 Park Avenue, Dutch Colonial Revival, c. 1895
- 65 Prospect Avenue, Milton Hirsch House, International Style, 1963
- 303 Ravine Drive, Georgian Revival, 1908
- 1445 Sheridan Road, Ward Willits House, Prairie, 1902
- 1499 Sheridan Road, Ross James Beatty House, Queen Anne/Free Classic, c. 1895
- 1623 Sylvester Place, Sylvester Millard House, Log House, 1893
- 1419 Waverly Road, A. J. Baldauf House, Tudor Revival, 1928
- 1425 Waverly Road, Ernest Loeb House, Georgian Revival, 1930

Significant Properties - Local

- 147 Central Avenue, Cornelius Field House, Gothic Revival/Italianate, c. 1875
- 160 Central Avenue, Colonial Revival, c. 1905
- 199 Central Avenue, Edward Payton House, Colonial Revival, 1909/c. 1935
- 215 Central Avenue, Frederick D. Baylies House, Craftsman, 1909
- 274 Central Avenue, Italianate, c. 1870
- 288 Central Avenue, Italianate, c. 1870
- 326 Central Avenue, Italianate, 1871
- 1014 Central Avenue, Folk-Traditional, c. 1895
- 1840 Crescent Court Craftsman/Tudor Revival, c. 1915
- 1869 Crescent Court, International Style, 1982
- 1870 Dale Avenue, Italianate, c. 1875
- 905 Deerfield Road, Craftsman, c. 1920
- 344 Elm Place, Prairie, c. 1929

- 1732 First Street, Commercial, 1925
- 1559 Forest Avenue, Classical Revival, c. 1895
- 1514 Hawthorne Lane, Eclectic/Classical Revival, c. 1920
- 1575 Hawthorne Lane, International Style, 1961
- 185 Hazel Avenue, Max Livingston House, French Eclectic, 1926
- 186 Hazel Avenue, Tudor Revival/Craftsman, 1905
- 197 Hazel Avenue, Queen Anne, 1890
- 200 Hazel Avenue, Georgian Revival/Craftsman, 1916
- 1515 Knollwood Lane, International Style, c. 1960
- 1535 Knollwood Lane, Georgian Revival, c. 1925
- 1546 Knollwood Lane, Contemporary, 1957
- 1553 Knollwood Lane, Edwin Keim House, Contemporary, 1955
- 1689 Lake Avenue, George Madison Millard House, Prairie, 1906
- 1707 Lake Avenue, Colonial Revival/Craftsman, c. 1915
- 1729 Lake Avenue, Holmes Onderdonk House, Colonial Revival, 1924
- 1764 Lake Avenue, Classical Revival/Colonial Revival, 1900
- 1894 Lake Avenue, Shingle/Queen Anne, c. 1900
- 1923 Lake Avenue, Mary W. Adams House, Prairie, 1905
- 54 Laurel Avenue, General Robert E. Wood House, Tudor Revival, 1930
- 80 Laurel Avenue, John Greenville Mott House, Tudor Revival, 1915
- 111 Laurel Avenue, Morton Roscoe Mayor House, Tudor Revival, 1916
- 133 Laurel Avenue, Colonial Revival/Craftsman, c. 1895
- 162 Laurel Avenue, Eugene A. Andrews House, Classical Revival/Colonial Revival, c. 1905
- 169 Laurel Avenue, Robert S. Vail House, Craftsman/Colonial Revival, c. 1915
- 180 Laurel Avenue, William A. Prosser House, Colonial Revival/Craftsman, c. 1920
- 217 Laurel Avenue, Henry S. Vail House, Italianate, c. 1905
- 268 Laurel Avenue, Queen Anne, c. 1890
- 280 Laurel Avenue, Prairie, c. 1910
- 290 Laurel Avenue, Prairie, c. 1910
- 304, Laurel Avenue, Victorian Gothic Revival, c. 1880
- 330 Laurel Avenue, Highland Park Presbyterian Church, Collegiate Gothic Revival, 1911
- 1610 Linden Avenue, French Eclectic, c. 1925
- 1615 Linden Avenue, Fred Biggs House, Colonial Revival, 1931
- 1635 Linden Avenue, Haerman Lanzl House, Prairie, 1925
- 1643 Linden Avenue, A. Meroni House, Colonial Revival, 1924
- 1696 McGovern Street, English Gothic Revival, 1927
- 1704 McGovern Street, Tudor Revival, 1928
- 160 Park Avenue, Dutch Colonial Revival, c. 1895
- 166 Park Avenue, Robert R. Harring, Jr. House, Wrightian, 1950
- 229 Park Avenue, Arthur D. Dubin House, Wrightian, 1954
- 233 Park Avenue, Leonard Berman House, Wrightian, 1955

- 239 Park Avenue, Martin D. Dubin House, Wrightian, 1954
- 255 Park Avenue, Craftsman, 1914
- 357 Park Avenue, Queen Anne, c. 1900
- 65 Prospect Avenue, Milton Hirsch Style, International Style, 1963
- 70 Prospect Avenue, Miesian, 1969
- 103 Prospect Avenue, International Style, 1996
- 162 Prospect Avenue, Daniel Panter House, International Style, 1959
- 315 Prospect Avenue, Victorian Gothic Revival, c. 1875
- 325 Prospect Avenue, Italianate/Classical Revival, c. 1870
- 330 Prospect Avenue, Italianate / Prairie, c. 1870
- 430 Prospect Avenue, Prairie, c. 1910
- 144 Ravine Drive, Edward Erickson House, Craftsman, 1909
- 170 Ravine Drive, Tudor Revival, c. 1915
- 175 Ravine Drive, Tudor Revival, 1924
- 219 Ravine Drive, Italian Renaissance Revival, 1923
- 256 Ravine Drive, C.W. Schaf House, Tudor Revival, 1925
- 303 Ravine Drive, Georgian Revival, 1908
- 416 Ravine Drive, Craftsman, c. 1915
- 433 Ravine Drive, Earl W. Gsell House, Georgian Revival, 1926
- 500 Ravine Drive, Tudor Revival, 1928
- 511 Ravine Drive, Mabel McKee House, Wrightian, 1946
- 530 Ravine Drive, Italianate, c. 1870
- 1617 Ravine Terrace, Percy Freidlander House, Tudor Revival, 1928
- 1627 Ravine Terrace, French Eclectic, c. 1920
- 1641 Ravine Terrace, Dr. Jules Lackner House, Tudor Revival, 1924
- 71 Ravinoaks Lane, Faust Giarelli House, Contemporary, 1953
- 1632 Second Street Classical Revival, c. 1895
- 1660 Second Street, Colonial Revival, c. 1920
- 1375 Sheridan Road, Churchill House, Colonial Revival, c. 1919
- 1379 Sheridan Road, E. W. Freytag House, Tudor Revival, 1935
- 1391 Sheridan Road, Colonial Revival, c. 1925
- 1445 Sheridan Road, Ward Willits House, Prairie, 1902
- 1475 Sheridan Road, Charles Yerkes Fountain, 1896
- 1499 Sheridan Road, Ross James Beatty House, Queen Anne/Free Classic, c. 1895
- 1527 Sheridan Road, Tudor Revival, c. 1925
- 1957 Sheridan Road, Legion Memorial Hall, International Style, 1950
- 1991 Sheridan Road, Highland Park Woman's Club, Georgian Revival, 1924
- 1623 Sylvester Place, Sylvester Millard House, Log House, 1893
- 1380 Waverly Road, G. M. Field House, Colonial Revival, 1950
- 1401 Waverly Road, John M. LeBolt, Miesian, 1959
- 1412 Waverly Road, F. G. Hough House, French Eclectic, 1937

- 1418 Waverly Road, Richard Lowenthal House, Georgian Revival, 1933
- 1419 Waverly Road, A. J. Baldauf House, Tudor Revival, 1928
- 1425 Waverly Road, Ernest Loeb, Georgian Revival, 1930
- 1442 Waverly Road, Colonial Revival, c. 1920
- 1446 Waverly Road, Robert S. Adler House, Contemporary, 1954
- 1450 Waverly Road, Ward Willits House, Prairie, 1902
- 1451 Waverly Road, Craftsman/Tudor Revival, c. 1910
- 1685 Wincanton Lane, International Style, 1989



Potentially Contributing to a Historic District

- 74 Central Avenue, Contemporary, 1954
- 126 Central Avenue, E. L. Wilton House, Colonial Revival, 1941
- 142 Central Avenue, H. H. Howe House, Colonial Revival, 1940
- 147 Central Avenue, Cornelius Field House, Gothic Revival/Italianate, c. 1875
- 160 Central Avenue, Colonial Revival, c. 1905
- 175 Central Avenue, Colonial Revival, c. 1925
- 196 Central Avenue, Queen Anne, c. 1900
- 202 Central Avenue, Queen Anne/Tudor Revival, c. 1900
- 210 Central Avenue, French Eclectic, c. 1920
- 215 Central Avenue, Frederick D. Baylies House, Craftsman, 1909
- 251 Central Avenue, Classical Revival, 1965
- 258 Central Avenue, Colonial Revival, c. 1925
- 264 Central Avenue, Charles Nixon House, Colonial Revival, 1941
- 273 Central Avenue, Mission, c. 1920
- 274 Central Avenue, Italianate, c. 1870
- 288 Central Avenue, Italianate, c. 1870
- 294 Central Avenue, Tudor Revival, c. 1880
- 301 Central Avenue, Classical, c. 1870
- 309 Central Avenue, Colonial Revival, c. 1920
- 325 Central Avenue, Italianate/Colonial Revival, c. 1875
- 784 Central Avenue, Modern, c. 1960
- 834 Central Avenue, Side Hall, c. 1890
- 838 Central Avenue, Colonial Revival, c. 1910
- 886 Central Avenue, American Foursquare, c. 1900
- 946 Central Avenue, Queen Anne, c. 1885
- 949 Central Avenue, Dutch Colonial Revival, c. 1925
- 954 Central Avenue, Folk-Traditional, c. 1880
- 960 Central Avenue, Folk-Traditional, c. 1915
- 961 Central Avenue, Folk-Traditional, c. 1900
- 1014 Central Avenue, Folk-Traditional, c. 1895

- 1893 Crescent Court, Contemporary, 1969
- 1852 Dale Avenue, Colonial Revival, c. 1920
- 1865 Dale Avenue, Colonial Revival, c. 1945
- 1870 Dale Avenue, Italianate, c. 1875
- 1919 Dale Avenue, Colonial Revival, 1936
- 1930 Dale Avenue, Minimal Traditional, c. 1935
- 1942 Dale Avenue, Tudor Revival, 1927
- 735 Deerfield Road, Folk-Traditional, c. 1925
- 771 Deerfield Road, Colonial Revival, 1952
- 789 Deerfield Road, Colonial Revival, c. 1915
- 795 Deerfield Road, Folk-Traditional, c. 1900
- 801 Deerfield Road, Folk-Traditional, c. 1900
- 809 Deerfield Road, Minimal Traditional, c. 1935
- 809c Deerfield Road, Coach House, c. 1900
- 815-817 Deerfield Road, Modern, 1959
- 823 Deerfield Road, 1926
- 833 Deerfield Road, Craftsman, c. 1915
- 845 Deerfield Road, Craftsman, c. 1915
- 887 Deerfield Road, Colonial Revival, 1950
- 897 Deerfield Road, c. 1925
- 905 Deerfield Road, Craftsman, c. 1920
- 925 Deerfield Road, Classical Revival, c. 1895
- 929 Deerfield Road, Folk-Traditional, c. 1880
- 937 Deerfield Road, Folk-Traditional, c. 1875
- 941 Deerfield Road, 1955
- 949 Deerfield Road, Folk-Traditional, c. 1900
- 955 Deerfield Road, Folk-Traditional, c. 1885
- 963 Deerfield Road, Folk-Traditional, c. 1885
- 971 Deerfield Road, Folk-Traditional, c. 1880
- 973 Deerfield Road, Vernacular, c. 1880
- 344 Elm Place, Prairie, c. 1929
- 1694 First Street, Folk-Traditional, c. 1880
- 1698 First Street, Folk-Traditional, c. 1895
- 1702 First Street, c. 1900
- 1722-24 First Street, Modern, c. 1963
- 1732 First Street, Commercial, 1925
- 1525 Forest Avenue, Colonial Revival, c. 1950
- 1534 Forest Avenue, Contemporary, 1957
- 1549 Forest Avenue, Colonial Revival, c. 1939
- 1559 Forest Avenue, Classical Revival, c. 1895
- 1665 Forest Avenue, Contemporary, 1956

- 1647 Green Bay Road, Modern, c. 1965
- 1657 Green Bay Road, Minimal Traditional, c. 1956
- 1661 Green Bay Road, Modern, c. 1965
- 1675 Green Bay Road, Modern, c. 1965
- 1514 Hawthorne Lane, Eclectic/Classical Revival, c. 1920
- 1555 Hawthorne Lane, Colonial Revival, 1927
- 1575 Hawthorne Lane, International Style, 1961
- 140 Hazel Avenue, Barrett K. Mason House, Colonial Revival, 1950
- 160 Hazel Avenue, David Y. Williams House, Dutch Colonial Revival, 1957,
- 185 Hazel Avenue, Max Livingston House, French Eclectic, 1926
- 186 Hazel Avenue, Tudor Revival / Craftsman, 1905
- 197 Hazel Avenue, Queen Anne, 1890
- 200 Hazel Avenue, Georgian Revival / Craftsman, 1916
- 207 Hazel Avenue, Colonial Revival, c. 1925
- 420 Hazel Avenue, Colonial Revival, c. 1950
- 436 Hazel Avenue, Charles Schreiber House, Colonial Revival, 1946
- 456 Hazel Avenue, Harry Clarkson House, Colonial Revival, 1961
- 1622 Hickory Street, Modern, 1968
- 1640 Hickory Street, Craftsman, c. 1925
- 1648 Hickory Street, c. 1928
- 1654-56 Hickory Street, Modern, 1960
- 1515 Knollwood Lane, International Style, c. 1960
- 1535 Knollwood Lane, Georgian Revival, c. 1925
- 1546 Knollwood Lane, Contemporary, 1957
- 1553 Knollwood Lane, Contemporary, 1955
- 1707 Lake Avenue, Colonial Revival/Craftsman, c. 1915
- 1729 Lake Avenue, Colonial Revival, 1924
- 1764 Lake Avenue, Classical Revival/Colonial Revival, 1900
- 1765 Lake Avenue, Shingle/Colonial Revival, c. 1925
- 1796 Lake Avenue, Contemporary, 1956
- 1880 Lake Avenue, Craftsman, c. 1915
- 1894 Lake Avenue, Shingle/Queen Anne, c. 1900
- 1895 Lake Avenue, Colonial Revival, c. 1920
- 1908 Lake Avenue, Colonial Revival, c. 1920
- 111 Laurel Avenue, Morton Roscoe Mayor House, Tudor Revival, 1916
- 114 Laurel Avenue, Bowen W. Schumacher House, Queen Anne, 1898
- 133 Laurel Avenue, Colonial Revival/Craftsman, c. 1895
- 145 Laurel Avenue, Alan H. Shure House, Dutch Colonial Revival, 1959
- 161 Laurel Avenue, Jane G. Smith House, Colonial Revival/Craftsman, c. 1895
- 162 Laurel Avenue, Eugene A. Andrews House, Classical Revival/Colonial Revival, c. 1905
- 169 Laurel Avenue, Robert S. Vail House, Craftsman/Colonial Revival, c. 1915

- 180 Laurel Avenue, William A. Prosser House, Colonial Revival/Craftsman, c. 1920
- 191 Laurel Avenue, Henry S. Vail House, Shingle/Queen Anne, c. 1890
- 200 Laurel Avenue, Shingle/Queen Anne, c. 1895
- 217 Laurel Avenue, Henry S. Vail House, Italianate, c. 1905
- 218 Laurel Avenue, Queen Anne, c. 1895
- 256 Laurel Avenue, c. 1900
- 261 Laurel Avenue, Folk-Traditional, c. 1895
- 268 Laurel Avenue, Queen Anne, c. 1890
- 275 Laurel Avenue, Shingle/Dutch Colonial Revival, c. 1895
- 280 Laurel Avenue, Prairie, c. 1910
- 283 Laurel Avenue, Colonial Revival, c. 1925
- 289 Laurel Avenue, Fred C. Cohn House, Colonial Revival, 1937
- 290 Laurel Avenue, Prairie, c. 1910
- 330 Laurel Avenue, Highland Park Presbyterian Church, Collegiate Gothic Revival, 1911
- 600-616 Laurel Avenue, Tudor Revival, 1924
- 618-622 Laurel Avenue, Modern, c. 1975
- 793 Laurel Avenue, Folk-Traditional, c. 1870
- 801 Laurel Avenue, Cape Cod, 1954
- 1550 Linden Avenue, Mr. Gilmore House, Colonial Revival, 1924
- 1551 Linden Avenue, H. Goldstein House, Dutch Colonial Revival, 1926
- 1610 Linden Avenue, French Eclectic, c. 1925
- 1615 Linden Avenue, Fred Biggs House, Colonial Revival, 1931
- 1620 Linden Avenue, H. Goldstein House, Tudor Revival, c. 1920
- 1632 Linden Avenue, H. Goldstein House, Tudor Revival, 1926
- 1635 Linden Avenue, Haerman Lanzl House, Prairie, 1925
- 1642 Linden Avenue, Harold E. Langston House, French Eclectic, 1928
- 1643 Linden Avenue, A. Meroni House, Colonial Revival, 1924
- 1652 Linden Avenue, Rupert Chutkow House, Tudor Revival, 1946
- 1660 Linden Avenue, Colonial Revival, c. 1945
- 1676 Linden Avenue, Dutch Colonial Revival, 1946
- 1762 Linden Avenue, Irwin Berkun House, Wrightian, 1959
- 1769 Linden Avenue, Colonial Revival, c. 1925
- 1784 Linden Avenue, M. B. Shure House, Modern, 1957
- 1955 Linden Avenue, Eugene A. Bournique House, Dutch Colonial Revival, 1915
- 1963 Linden Avenue, Eugene A. Bournique House, Dutch Colonial Revival, 1915
- 1971 Linden Avenue, Eugene A. Bournique House, Dutch Colonial Revival, 1915
- 1981 Linden Avenue, Eugene A. Bournique House, Dutch Colonial Revival, 1915
- 2018 Linden Avenue, Colonial Revival, c. 1925
- 1613 McGovern Street, c. 1950
- 1617 McGovern Street, Craftsman, c. 1910
- 1619 McGovern Street, Tudor Revival, c. 1940

- 1624 McGovern Street, Colonial Revival, c. 1956
- 1630-36 McGovern Street, Modern, c. 1955
- 1696 McGovern Street, English Gothic Revival, 1927
- 1704 McGovern Street, Tudor Revival, 1928
- 166 Park Avenue, Robert R. Harring, Jr. House, Wrightian, 1950
- 180 Park Avenue, Harold Creamer House, Minimal Traditional, 1952
- 192 Park Avenue, Craftsman, c. 1915
- 229 Park Avenue, Arthur D. Dubin House, Wrightian, 1954
- 233 Park Avenue, Leonard Berman House, Wrightian 1955
- 235 Park Avenue, Contemporary, 1962
- 239 Park Avenue, Martin D. Dubin House, Wrightian 1954
- 255 Park Avenue, Craftsman, 1914
- 263 Park Avenue, Modern, 1970
- 296 Park Avenue, Folk-Traditional, c. 1915
- 299 Park Avenue, Vernacular, c. 1900
- 357 Park Avenue, Queen Anne, c. 1900
- 365 Park Avenue, Queen Anne, c. 1890
- 375 Park Avenue, Italianate, c. 1870
- 385 Park Avenue, Queen Anne, c. 1885
- 391 Park Avenue, Modern, 1963
- 401 Park Avenue, Modern, 1963
- 70 Prospect Avenue, Miesian, 1969
- 104 Prospect Avenue, Classical Revival, c. 1910
- 130 Prospect Avenue, Colonial Revival, 1968
- 137, Prospect Avenue, Craftsman/Tudor Revival, c. 1925
- 162 Prospect Avenue, Daniel Panter House, International Style, 1959
- 175 Prospect Avenue, Colonial Revival, c. 1925
- 178 Prospect Avenue, Thomas Creigh House, Craftsman, 1925
- 303 Prospect Avenue, Folk-Traditional, c. 1875
- 306 Prospect Avenue, Colonial Revival, 1965
- 312 Prospect Avenue, c. 1960
- 315 Prospect Avenue, Victorian Gothic Revival, c. 1875
- 318 Prospect Avenue, Contemporary, c. 1960
- 324 Prospect Avenue, Contemporary, c. 1958
- 325 Prospect Avenue, Italianate/Classical Revival, c. 1870
- 330 Prospect Avenue, Italianate/Prairie, c. 1870
- 335 Prospect Avenue, Prairie, c. 1915
- 374 Prospect Avenue, Walter Heymann House, Neo-Traditional, 1958
- 384 Prospect Avenue, Shingle, 1954
- 408 Prospect Avenue, Colonial Revival/Classical Revival, 1926
- 418 Prospect Avenue, Jerome Bowes House, Colonial Revival, c. 1930

- 430 Prospect Avenue, Prairie, c. 1910
- 144 Ravine Drive, Edward Erickson House, Craftsman, 1909
- 170 Ravine Drive, Tudor Revival, c. 1915
- 175 Ravine Drive, Tudor Revival, 1924
- 219 Ravine Drive, Italian Renaissance Revival, 1923
- 235 Ravine Drive, Contemporary, 1969
- 256 Ravine Drive, C.W. Schaf House, Tudor Revival, 1925
- 259 Ravine Drive, French Eclectic, 1935
- 265 Ravine Drive, Colonial Revival/Craftsman, 1910
- 317 Ravine Drive, International Style, 1960
- 375 Ravine Drive, Herb Goldberg House, Contemporary, 1958
- 416 Ravine Drive, Craftsman, c. 1915
- 417 Ravine Drive, Robert Wood House, Tudor Revival, 1925
- 425 Ravine Drive, Dutch Colonial Revival, c. 1925
- 433 Ravine Drive, Earl W. Gsell House, Georgian Revival, 1926
- 440 Ravine Drive, Dutch Colonial Revival, c. 1925
- 468 Ravine Drive, Craftsman, c. 1915
- 486 Ravine Drive, French Eclectic, c. 1875
- 500 Ravine Drive, Tudor Revival, 1928
- 502 Ravine Drive, Colonial Revival, c. 1935
- 510 Ravine Drive, Dr. Cutler House, Colonial Revival, 1924
- 511 Ravine Drive, Mabel McKee House, Wrightian, 1946
- 520 Ravine Drive, Charles Bletsch House, Colonial Revival, 1925
- 530 Ravine Drive, Italianate, c. 1870
- 1619 Ravine Lane, Charles D. Spencer, Colonial Revival, 1939
- 1633 Ravine Lane, Mabel R. Ehle House, Colonial Revival, 1937
- 1641 Ravine Lane, Donald Wilbur House, Cape Cod, 1936
- 1617 Ravine Terrace, Percy Freidlander House, Tudor Revival, 1928
- 1620 Ravine Terrace, J. P. Fitzgerald House, Tudor Revival, 1926
- 1626 Ravine Terrace, Louis Peterson House, Tudor Revival, 1925
- 1627 Ravine Terrace, French Eclectic, c. 1920
- 1630 Ravine Terrace, Colonial Revival, c. 1935
- 1641 Ravine Terrace, Dr. Jules Lackner House, Tudor Revival, 1924
- 1649 Ravine Terrace, E. B. Eisendrath House, Tudor Revival, 1925
- 1654 Ravine Terrace, Colonial Revival, 1960
- 1656 Ravine Terrace, Contemporary, 1963
- 64 Ravinoaks Lane, Herb Kellner House, Contemporary, 1957
- 70 Ravinoaks Lane, Emanuel Slutzky House, Contemporary, 1958
- 71 Ravinoaks Lane, Faust Giarelli House, Contemporary, 1953
- 84 Ravinoaks Lane, Rodger Tauman House, Wrightian, 1954
- 87 Ravinoaks Lane, Paul Wright House, Modern, 1954

- 100 Ravinoaks Lane, Ernest Mandel House, Contemporary, 1953
- 101 Ravinoaks Lane, David Axelrod House, Colonial Revival, 1960
- 112 Ravinoaks Lane, Philip Chess House, Contemporary, 1958
- 115 Ravinoaks Lane, Joseph Goldberg House, Contemporary, 1953
- 1632 Second Street, Classical Revival, c. 1895
- 1640 Second Street, Folk-Traditional, c. 1890
- 1646 Second Street, Modern, 1964
- 1658 Second Street, Modern, c. 1965
- 1660 Second Street, Colonial Revival, c. 1920
- 1672 Second Street, Neo-French, 1968
- 1267 Sheridan Road, Isadore Finkelstein House, Contemporary, 1957
- 1291 Sheridan Road, Morris Duskin House, Contemporary, 1956
- 1375 Sheridan Road, Churchill House, Colonial Revival, c. 1919
- 1379 Sheridan Road, E. W. Freytag House, Tudor Revival, 1935
- 1391 Sheridan Road, Colonial Revival, c. 1925
- 1407 Sheridan Road, Colonial Revival, c. 1935
- 1415 Sheridan Road, Colonial Revival, 1936
- 1423 Sheridan Road, International Style, 1958
- 1425 Sheridan Road, Spanish Colonial Revival, c. 1920
- 1427 Sheridan Road, Tudor Revival, 1924
- 1469 Sheridan Road, Shanberg House, Colonial Revival, 1928
- 1475 Sheridan Road, Colonial Revival, c. 1935
- 1475 Sheridan Road, Charles Yerkes Fountain, 1896
- 1495 Sheridan Road, Queen Anne/Classical Revival, c. 1895
- 1507 Sheridan Road, Lawrence Herman House, Dutch Colonial Revival, 1941
- 1509 Sheridan Road, International Style, 1967
- 1511 Sheridan Road, Craftsman, c. 1910
- 1515 Sheridan Road, Dutch Colonial Revival, c. 1890
- 1523 Sheridan Road, Colonial Revival, c. 1935
- 1527 Sheridan Road, Tudor Revival, c. 1925
- 1533 Sheridan Road, Colonial Revival, c. 1925
- 1535 Sheridan Road, Colonial Revival, c. 1925
- 1537 Sheridan Road, E. Fitzpatrick House, Craftsman, 1924
- 1547 Sheridan Road, Dr. Cutler House, Colonial Revival, 1925
- 1957 Sheridan Road, Legion Memorial Hall, International Style, 1950
- 1991 Sheridan Road, Highland Park Woman's Club, Georgian Revival, 1924
- 53 Sycamore Place, Craftsman, 1908
- 91 Sycamore Place, Contemporary, 1950
- 105 Sycamore Place, Contemporary, 1968
- 120 Sycamore Place, Sylvester Millard Log House, c. 1893
- 1619 Sylvester Place, Contemporary, 1956
- 602-606 Walnut Avenue, Modern, 1965

- 636 Walnut Avenue, Colonial Revival, c. 1920
- 640 Walnut Avenue, Vernacular, c. 1900
- 650 Walnut Avenue, Colonial Revival, c. 1895
- 1380 Waverly Road, G. M. Field House, Colonial Revival, 1950
- 1401 Waverly Road, John M. LeBolt House, Miesian, 1959
- 1405 Waverly Road, Henry Gunson House, Colonial Revival, 1947
- 1407 Waverly Road, Mrs. F.W. Wiegand House, Tudor Revival, 1930
- 1412 Waverly Road, F. G. Hough House, French Eclectic, 1937
- 1418 Waverly Road, Richard Lowenthal House, Georgian Revival, 1933
- 1424 Waverly Road, Contemporary/Neo-French, 1948
- 1428 Waverly Road, Contemporary, 1968
- 1435 Waverly Road, Fred Willis House, Contemporary, 1957
- 1442 Waverly Road, Colonial Revival, c. 1920
- 1446 Waverly Road, Robert S. Adler House, Contemporary, 1954
- 1450 Waverly Road, Ward Willits House, Prairie, 1902
- 1451 Waverly Road, Craftsman/Tudor Revival, c. 1910
- 1453 Waverly Road, Contemporary, c. 1935
- 1459 Waverly Road, W. Raymond Grant House, Colonial Revival, 1954
- 1661 Wincanton Lane, Contemporary, 1964
- 1666 Wincanton Lane, International Style, 1965
- 1705 Wincanton Lane, E. Wagner House, Colonial Revival, 1965



Potentially Non-Contributing to a Historic District

- 106 Central Avenue, Modern, 2017
- 116 Central Avenue, Neo-Craftsman, c. 2018
- 180 Central Avenue, Neo-Traditional, c. 2013
- 228 Central Avenue, Neo-Traditional, c. 1990
- 291 Central Avenue, Neo-Traditional, 1998
- 310 Central Avenue, Neo-Traditional, 2005
- 760 Central Avenue, Contemporary, 2016
- 800 Central Avenue, Contemporary, c. 1982
- 806 Central Avenue, Contemporary, 2000
- 818-824 Central Avenue, Contemporary, c. 1992
- 850 Central Avenue, Modern, c. 1975
- 874 Central Avenue, Central Avenue Synagogue, Postmodern, c. 1992
- 891 Central Avenue, Contemporary, 2002
- 900-908 Central Avenue, Contemporary, 1987
- 910-918 Central Avenue, Contemporary, 1987
- 930-940 Central Avenue, Neo-Tudor, 2006
- 933-943 Central Avenue, Neo-Tudor, 1996
- 1000 Central Avenue, 2020

- 1850 Crescent Court, Neo-Renaissance, 2001
- 1880 Crescent Court, Modern, 1958/c. 2018
- 1855 Dale Avenue, Wrightian, 1995
- 1911 Dale Avenue, Colonial Revival, 1990
- 1985 Dale Avenue, Modern, 1977
- 1986 Dale Avenue, Neo-Traditional, c. 1900
- 2000 Dale Avenue, Neo-Traditional, 1993
- 841 Deerfield Road, Modern, 2000
- 919 Deerfield Road, c. 1910
- 356 Elm Place, Neo-Craftsman, 2004
- 1660 First Street, 1998
- 1710 First Street, Modern, c. 1975
- 1740 First Street, Commercial, 1925
- 1506 Forest Avenue, Neo-Traditional, 2003
- 1511 Forest Avenue, Neo-Traditional, 2013
- 1520 Forest Avenue, international style, c. 2018
- 1535 Forest Avenue, Neo-Tudor, 2014
- 1550 Forest Avenue, Neo-Tudor, 2003
- 1569 Forest Avenue, Neo-Traditional, 2003
- 1610 Forest Avenue, Neo-Traditional, 1993
- 1680 Forest Avenue, Modern, c. 2015
- 1600 Green Bay Road, Neo-Tudor, 2018
- 1660 Green Bay Road, Neo-Traditional, c. 2016
- 1688 Green Bay Road, c. 1993
- 1540 Hawthorne Lane, Miesian, 2017
- 1550 Hawthorne Lane, Neo-Traditional, 1994
- 1590 Hawthorne Lane, Neo-Traditional, 2009
- 61 Hazel Avenue, international Style, 1993
- 66 Hazel Avenue, Modern, 2014
- 91 Hazel Avenue, Modern, 2015
- 174 Hazel Avenue, Colonial Revival, 2015
- 448 Hazel Avenue, Neo-French, 2001
- 460 Hazel Avenue, Contemporary, 1971
- 468 Hazel Avenue, Neo-French, 2001
- 474 Hazel Avenue, Contemporary, 1971
- 1643-61 Hickory Street, Neo-Traditional, 2007
- 1534 Knollwood Lane, Contemporary, 1956
- 1547 Knollwood Lane, Contemporary, 1999
- 1845 Lake Avenue, Neo-Tudor, 2004
- 1997 Lake Avenue, Contemporary, 1997
- 67 Laurel Avenue, Neo-Traditional, 2001

- 100 Laurel Avenue, Neo-Traditional, 2006
- 205 Laurel Avenue, Neo-Traditional, 2004
- 311 Laurel Avenue, Neo-Traditional, 1991
- 313 Laurel Avenue, Neo-Traditional, 1990
- 598 Laurel Avenue, c. 1927
- 650 Laurel Avenue, Neo-Prairie, 1996
- 740-746 Laurel Avenue, Neo-Traditional, 1992
- 782-804 Laurel Avenue, Neo-Traditional, 2010
- 815 Laurel Avenue, Contemporary, 2018
- 833 Laurel Avenue, Neo-Traditional, 2016
- 857-867 Laurel Avenue, Neo-Traditional, 2007
- 1539 Linden Avenue, Neo-Craftsman, 2004
- 1655 Linden Avenue, Contemporary, 1987
- 1893 Linden Avenue, Neo-Traditional, c. 2019
- 1623 McGovern Street, Neo-Traditional, c. 1900
- 1644 McGovern Street, Contemporary, c. 1995
- 1647 McGovern Street, Neo-French, 2018
- 1652-58 McGovern Street, Neo-Traditional, 2010
- 1655 McGovern Street, Neo-French, 2016
- 1662 McGovern Street, Neo-Traditional, 2010
- 1725 McGovern Street, Modern, 2005
- 1622 Oakwood Avenue, Folk-Traditional, c. 1900
- 266 Park Avenue, Neo-Tudor, 2006
- 273 Park Avenue, Neo-Tudor, 2000
- 276 Park Avenue, International Style, 1990
- 281 Park Avenue, International Style, 1999
- 286 Prospect Avenue, Neo-Traditional, 1997
- 343 Prospect Avenue, Neo-French, c. 1970
- 353 Prospect Avenue, Neo-French, c. 1970
- 48 Prospect Avenue, Neo-Traditional, 2008
- 55 Prospect Avenue, Neo-Traditional, 1995
- 86 Prospect Avenue, Neo-Tudor, 2005
- 296 Prospect Avenue, Neo-Traditional, 2007
- 394 Prospect Avenue, Neo-Traditional, 2007
- 400 Prospect Avenue, Neo-Tudor, c. 1990
- 180 Ravine Drive, Neo-Traditional, 2006
- 192 Ravine Drive, Modern, 2013
- 212 Ravine Drive, Neo-Craftsman, 1925/2010
- 251 Ravine Drive, Craftsman, 1935/c. 2005
- 326 Ravine Drive, Contemporary, 1991
- 344 Ravine Drive, Neo-Traditional, c. 2015

- 426 Ravine Drive, Neo-Traditional, c. 2010
- 485 Ravine Drive, Arnold H. Exo, Colonial Revival Cottage, 1937
- 515 Ravine Drive, Contemporary, c. 1990
- 1630 Ravine Lane, Neo-Craftsman, 2019
- 60 Ravinoaks Lane, Modern, 2019
- 67 Ravinoaks Lane, Neo-French, c. 2015
- 124 Ravinoaks Lane, Contemporary, c. 1990
- 125 Ravinoaks Lane, Neo-French, 2004
- 1575 Street John's Avenue, Modern, c. 1970
- 1647 Street John's Avenue, Contemporary, 1989
- 1649 Street John's Avenue, Contemporary, 1989
- 1651 Street John's Avenue, Queen Anne, c. 1890
- 1633 Second Street, Contemporary, 2001
- 1666 Second Street, Modern, 1965
- 1695 Second Street, Contemporary, 1982
- 1700 Second Street, Neo-Prairie, 1996
- 1325 Sheridan Road, Contemporary, 1977
- 1355 Sheridan Road, Neo-French, 1995
- 1357 Sheridan Road, Neo-French, 2003
- 1365 Sheridan Road, French Eclectic, 1971
- 1371 Sheridan Road, Postmodern, 1997
- 1505 Sheridan Road, Tudor Revival, 1924
- 1531 Sheridan Road, Neo-Traditional, 2007
- 1630 Sylvester Place, International Style, 1995
- 1640 Sylvester Place, Contemporary, 1998
- 1643 Sylvester Place, Contemporary, 1999
- 1655 Sylvester Place, Contemporary, 1990
- 1660 Sylvester Place, Contemporary, 1993
- 1346 Waverly Road, Neo-French, 2013
- 1371 Waverly Road, International Style, 1995
- 1403 Waverly Road, International Style, 1999
- 1408 Waverly Road, Neo-Traditional, 1976
- 1415 Waverly Road, Neo-French, 2006
- 1421 Waverly Road, International Style, 1999
- 1432 Waverly Road, Modern, 2007
- 1436 Waverly Road, Neo-French, 2001
- 1440 Waverly Road, Neo-Tudor, 2001
- 1441 Waverly Road, Modern, 2005
- 1447 Waverly Road, Neo-Shingle, 2009
- 1455 Waverly Road, Neo-French, 1999



239 Park Avenue, Wrightian (1954)



Photo Source: Highland Park Public Library

